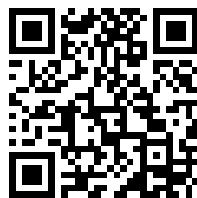

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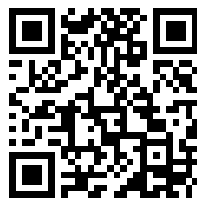
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KNOW, THEN, THYSELF.¹

LONG ago, as history measures time, when our planet was regarded as a flat disk girt by an unknown sea, and heaven was no farther away than the fair summit of Mount Olympus; when learning centred about the eastern curve of the Mediterranean, and a knowledge of music, mathematics, and philosophy constituted a liberal education, a master mind emphasized the seemingly simple precept, "Know thyself."

Centuries later, when the disk had rounded into a sphere; when Jehovah had superseded Jove; when civilization had become continental; when the classics, modern languages, and literature had been added to the list of scholarly pursuits, a keen little Englishman echoed the injunction of the ancient Greek.

And to-day, when scientific research has extended beyond the confines of the habitable portion of the earth, invaded the depths of the sea, explored the uttermost heights of the atmosphere, and mapped the heavens; when God is worshipped as a spirit and ever more reverently as we begin to comprehend the marvels of his creation; when the making of many books has given this knowledge entrance through every door open to receive it, how much more reason have we than had Alexander Pope to reëcho the advice of the sage of old, "Know thyself."

Man may boast that he has conquered a universe, but what does he know about his own nature? He began to study it but a little more than a generation ago, when the publication of the "Origin of Species" and the confirmation of the conclusions of Boucher de Perthes rendered possible the organization of the Science of Man.

Instead of a few individual writers and an occasional investigator there is now a well-trained corps of anthropologists. Active national societies have been formed, costly laboratories are maintained, and excellent journals are published. The science is taught in the lead-

¹ Address of President of American Folk-Lore Society at Annual Meeting, Chicago, January 1, 1902.

ing universities of most civilized countries : in the United States some degree of instruction in it is offered in thirty colleges. It has seemed to me worth while to set forth my reasons for believing that anthropology should be taught in every college in America, both because of the information it imparts and the discipline it gives.

As a branch of education, anthropology has passed the pioneer period. In some of our older institutions, where instruction in it has been given for more than ten years, the number of instructors and students is continuously increasing. Always offered as an elective, anthropology has thus demonstrated its ability to win its way.

As an objection to the introduction of this new science it is sometimes said that college curricula are already crowded. But with the rapidly extending elective system the number of courses offered far exceeds the time limit of any individual. At Harvard, for example, the undergraduate might study one hundred years before obtaining his bachelor's degree if he took all the courses open to him. I presume that the authorities of our universities of a hundred and fifty years ago would have considered their curricula threatened by an appalling congestion if to the subjects of that time had been added simply the increase of courses due to the present status of knowledge in those branches. And yet, besides all these, additional departments — electricity, biology, psychology — have been admitted, not only enriching the schedule of studies but winning prominent rank therein. Similarly, anthropology, "the crown and completion" of the sciences, is assuming its rightful place ; and I shall endeavor to show why it may be added with special advantage to even a crowded curriculum.

Since anthropology has become clearly defined we hear fewer protests that it embraces too much. Its very comprehensiveness is a virtue ; for thereby it is rendered suitable to serve as a framework for all other knowledge whatsoever, a symmetrical framework, lacking which the student but too often builds a series of mental watertight compartments, so to say, that give no unity or harmony to the intellectual edifice.

Mathematics, for example, though a discipline study based upon necessary reasoning and thus perhaps the most remote from anthropology, nevertheless finds its appropriate place in this ideal educational structure. The anthropologic student learns that among some peoples the mastery of the number concept does not extend beyond the ability to count two or three ; that all grades of mathematical comprehension exist from this primitive condition up to our own denary system. He learns that culture may be most profoundly influenced by the reaction of the number concept upon human thought. The basic number may determine the number of gods

that are selected to rule; through the calendar it influences agriculture, and, indeed, most of the industrial arts; it affects the pleasures and religious ceremonies of the people. Wherefore I maintain that the addition of the "human touch" to mathematics gives new meaning to the limited portion of the science with which the average student is acquainted.

In the case of geology the relation to anthropology is more obvious. With the general outlines of geology, the earth-building processes, the sequence of strata, and the like, the student is familiar before he takes up the study of anthropology. Passing over the rapidly increasing importance of the economic uses of geologic materials from mine and quarry, we observe that the later geologic periods are of supreme interest in the discussion of the great problems of the time and place of man's origin. Back to the confines of the tertiary we have traced the remains of man and his handiwork, and beyond that barrier we are constantly hoping to pass. Therefore, at each new archæologic discovery the question of geologic age must be answered. After these primal problems come those of the distribution of mankind during the glacial and other cosmic changes. At other points in geology the "human relation" is likewise established, and without it the allied sciences, geography and meteorology, would be poor indeed.

Permit me to cite one more example, drawn, not from the sciences, but from beliefs. During his course in anthropology the student receives instruction in the so-called "science of religion," studying it wholly as a product of human thought or imagination. It is a revelation to him to discover the vital part religion has played in the history of the human race. He learns that religion dictates to millions of his fellow creatures what they shall eat and drink, what they shall wear, how they shall work and how they shall play, what they shall think about, and some things about which they may not even think. Says Brinton of the savage, "From birth to death, but especially during adult years, his daily actions are governed by ceremonial laws of the severest, often the most irksome and painful, character. He has no independent action or code of conduct, and is a very slave to the conditions which such laws create." Not only among savages does this intimate connection between religion and all other elements of culture manifest itself, but also in all other grades of development, in all times and places. He must have breadth of view who realizes the significance of it. The theological student, however liberal, views but one side; the art student sees little more than the influence of religion upon painting or architecture or music; the sociologist deals primarily with Caucasian culture; the anthropologist alone investigates religion impartially in relation to other phases of thought.

Furthermore, the erection of this framework brings before the attention of the student the rooms that are incomplete and vacant so that he may set about furnishing them. With this guidance he will study modern geography, with its complete survey of environment and life; comparative religion, with its breadth of view; the fine arts, as the highest expression of universal feeling; history which he will approach with a correct sense of proportions and time relations. For he will see that the adoption of the first articulate word by man, as distinguished from the mere animal cry of his ancestors, was an event of infinitely greater importance than the foundation of the Roman Empire; that the discovery of the art of kindling fire was vastly more significant in history than the battle of Tours.

Modern anthropology does not formulate theories from travellers' tales nor indulge in metaphysical speculations. It proceeds to its conclusions by the scientific method of direct observation and experiment, a method that is obtaining so much popularity that most students desire some acquaintance with it. By proper training in any of the natural sciences this knowledge may be acquired, but it frequently happens that students having no taste for these branches will not take them under the elective system. Thus they may be graduated with an excellent store of linguistic, literary, or mathematical information, and yet be sadly deficient in the power of observation and of correct inference, important requisites for success in this workaday world. To such students anthropology opens a new field. He who may abhor the smell of zoölogical specimens and the sight of laboratory dissections will, perhaps, take kindly to the examination of fictile objects, or textiles, or the various other art products that we study to determine the cultural status of this or that group of men, or for the purpose of tracing the course of industrial or æsthetic development. He who may be indifferent to the wonders revealed by the lens of the botanist may engage with enthusiasm in research relating to the music, mythology, or ceremonies of alien peoples. He whose interest is not held by the marvellous story of geology fixed in lifeless stone may be zealous in the study of living humanity.

Among his fellows the anthropologist finds abundant opportunity for cultivating his powers of observation. After studying the problems of heredity, miscegenation, degeneracy, and the like, it becomes an instinct with him to note the color of hair and eyes, the shape of the head and face, and other individual peculiarities of those around him. A friend tells me that he relieves the tedium of a long examination of which he may have charge by tabulating statistics concerning the busy writers before him; how many are

left-handed, part their hair in the middle, wear glasses, are blonds or brunettes, and the like. Here it is little more than a pastime, but it illustrates the manner in which the habit of observation is fixed.

In the field the anthropologic investigator quickly discovers that to record accurately requires the keenest watchfulness. Let us suppose that we are witnessing the annual festival of the Jicarilla Apaches. The event is the relay race. The runners are marching in column through the surging mass of spectators. Drums are beating, rifles and revolvers are fired, shouts and cries add to the confusion. What is the signal that causes the column to divide? Why do all march to one goal and then half of them march back to the other? Soon the crack of the starter's pistol sends the best runner of each of the two groups down the course on the first relay. The excitement is intense. The walls of the narrow lane down which the brown forms are flitting yield to the pressure from without and threaten to collapse. The observer struggles to obtain a position near the goal. Does the winner touch his successor of the next relay? Does he hand him any object to carry? What is the purpose of these branches of cottonwood that are moved up and down the line? What is the meaning of the tufts of down that are added to the scant attire of the runners? Why are they cooled by spraying their backs from the mouths of their attendants? What are the methods of imparting speed resorted to by the opposing factions? For half an hour the observer hurries from point to point with camera and pencil in hand, and then suddenly the uproar becomes deafening. The race is ended. Offerings of bread, grapes, and other fruits from the distant Rio Grande — even watermelons — are thrown from the crowd to the victors. A dozen observers are needed now to complete the account. Indeed, some measure of ubiquity is often longed for by the field-worker. He has every incentive to become proficient in quickness and accuracy of observation.

Again, the student may be so fortunate as to witness a Maricopa medicine dance. The shaman is in doubt as to the nature of the disease; he must consult the dead for guidance in treatment of it. Followed by his awestricken friends he approaches a grave, but not too closely, and calls to the resident spirit. Out of the darkness of the night come ghostly whispers in reply. The medicine-man grows more confident and emphatic; his followers shrink farther back. To them the dialogue is conclusive evidence of the power of the shaman. To the observer it presents an opportunity for the detection of fraud. Is he clever enough to discover the identity of the confederate? Can he see without seeming to do so?

The nature-quicken'd keenness of observation of those whom the

field investigator studies affords him an example wherefrom he must needs profit. In no other science is the object of research at once an example and also laboratory material. Again and again I have been impressed by the degree of perfection in observation manifested by Indian hunters in all parts of America. Old Peter, the Assiniboine, for example, with whom I hunted big horn in British Columbia, taught me as much about observing as any college professor ever did. Of course I appreciated the fact that his livelihood depended upon the cultivation of this trait, and it was not surprising that he should manifest proficiency in that one line when practically all others were excluded. Peter led the way into the mountains through passes yet choked with the late snows of winter, riding an old cayuse whose speed was not in the least accelerated by the tattoo of Peter's heels on its ribs. A band of green mosquito netting kept Peter's hat-rim against his ears on cold days, and served to protect his eyes on bright ones. But my attention was soon drawn from his attire to the skill with which he read the half obliterated signs. I could see the tracks as well as he, but I could not follow a single one through a maze as complicated, apparently, as the crowded street through which the dog trails his master with unerring swiftness.

Contrast with Peter's keenness the lack of it exhibited by the Gila freighter, who had made a dozen trips to Tempe, and yet wagered his team that the butte that overlooks the town was on the left as one approaches the place. There are no hills to confuse one's memory within twenty miles along that road, so that he had no excuse to offer, no word to say, when he found the butte on his right as he entered Tempe. He simply left the team and wagon to his more observing companion and walked home.

Incidentally, field research enables the student to travel, and thus add to his resources for happiness throughout life. For it is not alone the viewing of new scenes and new peoples that gives him pleasure, but there is the more lasting enjoyment resulting from the addition of new territory to his literary domain. For example, it is well known that he who visits the realm of arctic frost is ever tempted to return. He also finds the keenest pleasure in reading of the experiences of others in that region of infinite vastness. After the lapse of ten years I feel as deep an interest in that "Land of Desolation and Death" as when I left it. Again, those who know the great arid Southwest find in its tragic history and in the writings of its pioneer anthropologists a source of perennial pleasure. He who has felt the spell of the desert has added a priceless treasure to his experience. He can sympathize with the belief of the desert dwellers that the wraith-like *remolinos* sending their columns of sand toward the bluest of heavens are not miniature whirlwinds, but

spirits of air; that the pillars and other strangely eroded forms of sandstone are the figures of men transfixed there in the early twilight of time; he himself has felt the clutch of the demon of thirst that camps ever close upon the trail.

The student engaged in field research in archæology can usually find but few facts at best from which to reconstruct the history of the past, and those few are often obscurely hidden in the mud of the swamp or the sand of the desert, where a careless blow of the spade may annihilate the record forever. For example, the shape of ancient wooden implements may be known from the mould of clay in which they decayed; but this form may be destroyed by a single stroke. Many old skulls, also, are so fragile when found that after a few minutes exposure to the air they crumble to dust. Careful treatment may save some of them, but quick and accurate observation is absolutely necessary.

But correct observation is not the sole requirement for success. It suffices to render a man useful and helpful in minor positions, but ere he can become a leader in thought and action he must have the ability to interpret the data accumulated. In other words, he must develop his reasoning powers, and here again anthropology presents her opportunity. In the domain of culture history, particularly in its genesis, he ventures upon so much controversial ground that he must wield his weapons well in order to pass safely through. It was to this opportunity for diversity of opinion, and the innate bellicose tendency of man, that Huxley attributed the growing popularity of the science a quarter of a century ago. I have found that the presentation in the lecture room of the interjectional, gesture, and other theories of language usually leads to the liveliest discussion with the students, discussions that are sometimes adjourned to the home of the instructor. The ascertainable evidence relating to the origin of beliefs gives rise to widely differing inductions. A venerable friend who is preparing a treatise upon religion told me that he had found sixty-two theories accounting for its origin,—and I had the pleasure of calling his attention to a sixty-third. In the examination of any considerable portion of that array of arguments, the student must exercise his judgment to discriminate between the plausible and the reasonable. He aims to discover fundamental principles and laws, and to that end his attitude must be not credulous but critical. Folk-lore, too, has its debatable problems of myth migration, acculturation, and relationship. In the arts opportunities for independent reasoning abound; for example, the student may examine the weapons, utensils, and ceremonial objects of a tribe, and by comparison and analysis determine the character and course of development of its decorative art. He may study

primitive scales of music, and investigate the theories of Darwin, Spencer, Grosse, and others accounting for its origin.

The ethnologic study of technology is by no means the least in its power to stimulate thought. The college student all too frequently loses sight of the importance of the part that manual labor plays in the maintenance of civilization, and is usually ignorant of the extent of its contributions to cultural development. It extends the range of his thoughts to learn of the age-long gropings of his forbears in their discovery of the value of a newly fractured flint as a cutting instrument, and their improvement of it until it became a symmetrical blade. He sees a deeper meaning in the simpler industrial activities as he learns that the training of the muscles reacts upon the brain. The savage who binds a rawhide netting around a rough frame for his snowshoes, finds that the untrimmed edges of the wood soon cut through the leather. He makes many pairs, perhaps, before he notices that when he scrapes the surface of the wood the lashing wears longer. He derives a sensation of pleasure, also, from the contact of his hand with the smoothed surface, and this gradually develops a mental pleasure at the sight of well-made frames. His skill in cutting and carving increases with practice, so that decoration of implements and weapons becomes possible, or, as we say, "the manual concepts react upon the æsthetic mental concepts."

When the student of anthropologic habit of thought contemplates that wonderful product of this industrial age, the ocean liner, he takes it "by and large." His mental vision sees beyond it the long line of less and less ambitious craft that terminate with the floating log propelled by a pole, or with the naked hands. Yet more than this: he sees migratory movements probably initiated by the food quest that required the use of boats to cross, now a river, now an arm of the sea. He sees a resulting development of commercial routes forming a vast network, which even in the earliest historic times was the product of centuries of growth and the interplay of forces ultimately environmental. The vista is a long one, and in viewing the evolution of this single industry the student perceives something of the complexity and grandeur of the laws that have moulded the modern arts. And so, because based upon broad lines, and yet balanced by exhaustive special researches, the science of anthropology develops a sane and wholesome mind.

The inherited proclivity of the Anglo-Saxon to despise all non-Caucasians becomes in the anthropologist a passion for studying them. He knows that his self-assumed superiority has its limitations, that his own ancestors in times geologically recent were tattooed cannibals as primitive in habit as the Digger Indians of the Sierras. He knows that his culture is in a measure due to environ-

ment, to the chance that led those early immigrants to a continent whose vast extent of shore-line rendered it immeasurably superior to all others as the home of commerce. His people were surrounded by animals capable of domestication, while the American race, for example, was handicapped by their absence.

Not only does the anthropologist take a more modest view of the virtues of the Caucasian, but he also learns to credit the savage and barbarian with many praiseworthy qualities. He finds that our aborigines are more devout than we, their happy family life most exemplary, their patience and courage under the wrongs of border "civilization" most admirable. This knowledge induces forbearance and respect. Brought into contact with these and other alien races through field research, the anthropologic student discovers that they can estimate his worth with surprising quickness; they may not have heard of the nebular hypothesis, they may be unacquainted with the units of the metric system, but they can take the measure of a man with a glance.

Anthropology, with ever-widening knowledge of the peoples of earth, promises to make real that dream of the poets, the Brotherhood of Man; not a relationship based upon sickly sentimentality, but a brotherhood resulting from an understanding of the capacities and limitations of our fellow beings. We shall then have appreciation without adulation, toleration not marred by irresponsible indifference nor by an undue sense of superiority. Anthropology leads to a more charitable attitude toward the diverse philosophies of men, dealing as it does with the basic motives of all systems. It induces religious toleration, "which," says our greatest of college presidents, "is the best fruit of the last four centuries." And yet, although the sun of enlightenment has absorbed the flood of mediæval religious persecution, we have all seen remnants, noisome pools of intolerance, in localities where the cleansing rays seldom and feebly penetrate. I know of no instrument with a potency equal to that of anthropology for their removal.

The proverbial tendency in the college student toward self-complacency is checked and corrected by a knowledge of the broad lines of cultural development, of the primal principles of all human activities. Vanity cannot thrive in the contemplation of a plan that requires an eternity for its fulfilment. "Wisdom is before him that hath understanding."

The somatologist discovers in the human body a record, kept by the vital principle of heredity, of its upward struggle from the simplest animal forms. This living history dates from a past beside which the glacial epoch is but as yesterday, yet it is not vague and indecipherable; it is boldly written. Pages are inscribed in our

muscles ; others in vein, artery, and gland ; in the digestive system and the epithelial tracts ; and others in that most conservative of tissues — the nervous system. In head, trunk, and limbs these functionless "fossilized structures" abound, not only useless to us now but positively dangerous, as they frequently become the seat of disease.

In like manner, the folk-lorist finds in the body politic survivals of belief and practice that antedate and supplement written history. Backward they lead through ever simpler social organizations to the primitive period when men walked in the fear of gods innumerable that influenced every waking moment and filled with dread their dreams. Yet farther, and the investigations of the folk-lorist mingle with those of the comparative psychologist along the border line between brute and lowest human. These survivals, also, are a menace to individual welfare, as I doubt not that more than one person will be executed for witchcraft within the boundaries of these United States in this year of grace, 1902. It is not long since a Pima Indian was killed by his fellow villagers in Arizona because he knew how to use a carpenter's spirit-level. With the magic stick he had begun pushing at unheard of speed the preliminary survey for an irrigating ditch. That night a jury of his peers tried, convicted, and shot this Piman martyr to progress.

Not only the individual but the tribe or community also may be injured by the continuance of traditions from a lower cultural stage. "The power of tradition" is an accepted aphorism. An illustration of the power and possibilities of evil in such a survival is seen in the case of the city of Mexico. Six centuries ago a migrating band of aborigines were led by a myth to select an islet in a stagnant lake as the site of their pueblo, a choice that it is extremely improbable they would otherwise have made. But the eagle with the serpent in his talons alighted on a cactus there, and thus determined the location of Tenochtitlan. The village became a city and thrived in material prosperity, but it suffered one serious disadvantage ; it was subject to submergence under the waters of the lake, so that protection was sought in a great causeway seven or eight miles in length. Later a drainage canal was begun ; as the centuries passed, millions on millions were spent in the work, thousands and hundreds of thousands of peons perished in that ditch. In the mean time, the city of Mexico suffered the odious distinction of having the highest death rate of any capital in the world.

Not alone in its origin, but also in its downfall as the seat of Aztec power, did this city illustrate the effect upon the community of traditional belief. In the golden age of the empire the fair Quetzalcoatl taught the useful arts, and of the lands of Anahuac he

formed a paradise. Cotton had not then to be cultivated, but grew wild, ready colored the hue of every dye. The maize plant was of such a size that a single ear was a carrier's load. Melons o'ertopped their owners' heads. Not the favored class alone, but all men possessed palaces of silver and gold. But the adversary came in the form of an old man who roused in Quetzalcoatl a desire to wander to other lands. With his departure the fruit-trees withered and the singing birds took flight. Then arose the belief that he would return, and it was the expectation of his second coming that unnerved the fierce courage of the Aztec warriors before the pale-faced Cortes. Was he the white god of their fathers? Credulity, doubt, and dissension hastened their undoing.

For more than a millennium England has been a Christian nation, yet in the museum at Oxford we see images, bristling with rusty nails and needles, which demonstrate the late survival of a belief in sympathetic magic in the rural communities whence these objects came. Within the university itself I secured a dessicated specimen of a familiar vegetable which an officer of one of the colleges had carried for years as a preventive of rheumatism! Neither centuries of enlightenment nor the revolutionary changes of this progressive age have exterminated such beliefs. They even adapt themselves to the new conditions, as in the case of the lady living within the shadow of the walls of Harvard University, who maintains that carbons from arc lamps are a sure preventive of neuralgia!

I am aware that the study of these beliefs sheds light upon the history of the mental development of the race, and is of the highest value in certain theoretic considerations, but I involuntarily think of folk-lore as a study that will influence practically the life of him who engages in it. He learns that much that he has accepted from childhood without thought as truth is mere superstition and error. Not until he has had his attention called to the existence of these survivals does he realize their abundance, or the part they play in the daily lives of those around him. They are by no means confined to the servants' quarters; they are also in his own family, to whatever class or country he may belong. The nature and the prevalence of error are literally brought home to him. We all admire truth and natural law — in the abstract — and seek the widest possible knowledge of them by means of a most admirable educational system. And yet the graduate seldom possesses the power of applying theoretical knowledge to his own individual life. This is not an argument for what is termed "a practical education," but an explanation of a condition which I believe can be greatly improved by thorough training in anthropology.

By the comparison of customs and beliefs it was discovered sev-

eral years ago that striking similarities exist whenever like environmental conditions prevail. It was the discovery of this principle of unity that led anthropologists to seek among the savages and barbarians of to-day an explanation of survivals in the Caucasian group. Hundreds of examples of these "Ethnographic Parallels" have been observed. One will serve our purpose here. In savagery the functions of priest and physician are combined in the medicine-man. He fits himself for his profession by a rigorous training, and has the utmost faith in his own power to enlist the sympathy of the beneficent gods and to expel the evil ones. Disease he banishes with a formula of magic words, or with ceremonies that are oftentimes elaborate. Upon analysis it is found that the success of the shaman depends upon two elements, the credulity of man, and the power of the sub-conscious mind. The parallel is observed in the medicine-men of that modern cult which numbers hundreds of thousands of otherwise intelligent Americans. Their healers proceed by methods no more rational than those of the aborigines, and in some respects similar to them. Their success depends upon the same two factors. The red shaman calls the headache an evil demon and proceeds to suck it through a tube. The white shaman terms it sin and dispels it by a "demonstration."

The student of folk-lore learns of the rise and fall of many an "occult" belief. As this phase of human experience is intangible and variable, those only who have been instructed concerning the characteristics of thought can profit by an accumulated knowledge.

While anthropology may not be classed as a "bread and butter" study, it does equip the student who is to become a merchant, physician, attorney, with a practical knowledge of the motives of his competitors and clients. He learns in youth the significance of the folk-saying, "Human nature is the same the world over." His interest in the science cannot terminate with the pass-mark of the final college examination, but must be coextensive with his interest in his kind. He will employ it in his vocation and enjoy it as an avocation.

To the aspirant for honors in the diplomatic service, anthropology offers an admirable training. He learns the significance of the racial factor in national welfare; the measure and condition of progress; the principles of ethnologic jurisprudence; and, also, the characteristics of the particular people among whom his duties lead him.

For the legislator, anthropology must become a necessary preparation. America has problems whose solution calls for the widest knowledge of races and cultures. Such knowledge, free from political bias and hereditary prejudice, can best be gained by the study of the Science of Man. The list of these problems is a formidable

one, including Philippine slavery, Mohammedan harems, Tagal insurrections, Spanish-American complications, coolie labor, the negro problem, the Indian question, not to mention the demands for legislation that shall regulate the immigration of Poles, Russian Jews, Italians, Hungarians, and others.

Anthropology prepares the law-maker and the jurist for the task of coping with crime. Criminal anthropology has explained the character and causes of criminality and degeneracy, and led to revolutionary changes in the methods of crime prevention. While it is difficult to accept all the claims of the school of which Lombroso is the accomplished master, we must acknowledge our indebtedness to it for the reforms that it has directly or indirectly inaugurated.

For the injurious effects of exclusive specialization, anthropology offers a corrective. It is particularly fatal to narrowness in the teacher, who oftentimes leads young people to specialize in his particular field before they are aware of their own aptitudes and wishes. It forearms the teacher of inferior races, who usually ignores the traditional mental activities of those he would instruct. It induces a more considerate attitude in the missionary who calls the religion of his parishioners mere superstition, and speaks with contempt of their mode of thought, not appreciating the manner of its growth through uncounted centuries of struggle.

These few representative examples but suggest the extent of the utility of the science in the affairs of men. In the training of youth anthropology furnishes a comprehensive outline of human knowledge, showing the relations existing among its several branches, and giving the student a correct sense of the proportion between what he knows and what there is to know. Employing the scientific method, it teaches how to observe. College training in it is continued directly in subsequent experience with the world. The material is ever at hand. Dealing with the vital problems of all epochs, it inculcates breadth of mind and develops the reason. It induces consideration and awakens appreciation of other men and other races. It supplies an available touchstone of truth and error. Wherefore it is that a new and deeper meaning now abides in the words:—

Know, then, thyself; presume not God to scan;
The proper study of mankind is man.

Frank Russell.

SKY-GOD PERSONATIONS IN HOPI WORSHIP.

It has been shown in a previous article¹ that the Hopi Indians personate in their worship the spirit ancients of their clans, by masked men wearing totemic designs characteristic of those clans. They also represent them by graven images and figures with like symbolism. The spirits of the ancients, their personations by men, the festivals in which these personators appear, and their representation by images and figures, are called *Katcinas*. The power which is personated objectively, or that which we call the spirit, is the magic potentiality² conceived of as an anima or invisible aerial or breath body. The objective cultus of *Katcinas* is made up of representations of these animas (breath bodies) of clan-ancients by masked men, by images, by pictures, and ceremonial dramas.

In certain elaborate festivals these Indians also personate other beings besides clan-ancients, prominent among which may be mentioned the Sky-god. It is the author's purpose, in this article, to consider at length the objective symbolism and acts of this personator in certain festivals. The distinction between the terms, Sky-god and Sun-god, is verbal, not real, for the sun is the shield or mask, a visible symbol of the magic power of the Sky-god conceived of as an anthropomorphic being. Both these names are used interchangeably in the following pages.

In a study of the different personations of gods in the drama of a primitive people it is oftentimes difficult to discover their identities, since they bear many attributal or descriptive names. These names differ widely, and this multiform nomenclature has introduced so much confusion that priests themselves have lost the knowledge of the gods to whom they were originally applied. Minor differences in the paraphernalia of the personator, resulting from additions or syncopations, have obscured the original objective symbolism, thus giving a new name and making it difficult to recognize the old.

¹ *Jour. Amer. Folk-Lore*, April-June, 1901.

² Since this article was written, Mr. J. N. B. Hewitt has suggested the Iroquois word *Orenda* as the name of this power. As almost every native language has a different word for it, the choice of the Iroquoian might seem arbitrary, and it may appear that the English designation "magic power" is adequate. Mr. Hewitt has shown that the English term does not exactly convey the meaning of *Orenda*, nor does it mean what other Indians have in mind when they use the special word in their languages, as *wakan* and the like. We need a word which means something for which there is no English term. Mr. Hewitt has defined more accurately than his contemporaries that something for which ethnologists need a word, and suggests a term, which is euphonious, brief, and easily pronounced. No word has a better claim for universal adoption.

Nomenclature in mythology is in a state of continual flux, the gods being regarded in a different light and given new names as man progresses in culture, or as clans with somewhat different ideas of their nature are brought into close contact with each other. Native names thus often lead one astray who attempts to discover by this means the original nature of the gods to which they are applied. In this article the author uses similarity of symbols as a means of identification, a method believed to be reliable when names are insufficient. For example, there are two personifications, called respectively "Ancient Being"¹ and "Great-Above-One,"² which would appear to designate different gods, but when one examines the symbolic paraphernalia of both the similarity in their symbols is so close that they may logically be considered the same and the minor differences in symbols may be regarded as secondary growths. By making use of the method of morphological similarities in symbolism,³ we thus can detect the Sky-god under several aliases.

In order to obtain a clear idea of the nature of Sky-god personations among the Hopi let us first describe those of the so-called Katsina clan, to be followed by a consideration of the modifications which appear among other clans.

The two most important festivals of this clan at Walpi celebrate the advent and exit of personations of its clan-ancients. In one, the arrival, and in the other, their departure, are represented by men who personate these beings. They are supposed to enter the pueblo in February, an event dramatized in the festival called Powamû; to leave the pueblo, or go home, in July, and the representation of that event is called the Niman. In the intervening months the clan ancients are supposed to remain in the village or its neighborhood, publicly appearing from time to time in the pueblo in masked dances lasting a single day.

While these dramatizations of advent and departure are festivals of one clan, the actors are not restricted to this clan. Several others combine with it and personate their ancients, so that it has come about that while in the main these two great festivals are controlled by one clan, whose chief is chief of the festivals, fragments of dramatizations by other clans survive in them, and personations of many clan ancients unconnected with the leading clan likewise appear. With all these additions, however, the main events are distinctly those of one clan or group of clans.

When the advent and departure of the ancients are dramatized a

¹ Wüwüyomo.

² Wupamow.

³ The author recognizes no psychological line of demarcation between symbols and personations so far as intention goes, although the latter term may be limited to living actors.

being is personated who leads them into the pueblo, and another who conducts them from it to their home, the underworld. The former leader represents the Sky-god as a Sun-god; the latter the same god, ruler of the realm of the dead, and god of germs.

DRAMATIZATION OF THE RETURN OF SUN-GOD IN POWAMŪ.

The Sun-god of the Katsina clans, the advent of whom is celebrated at the Powamŭ festival, is generally called Ahŭla, the returning one, although sometimes called the "Old-Man-Sun."

The author witnessed the public dramatization of the return of this god on the morning of February 3d, the opening day of the festival, at Walpi, in 1900. As this dramatization is a type of other presentations a somewhat detailed description of his dress and symbolism, with an account of the acts performed, is appended. Like most dramatizations the ceremony has two parts, a secret¹ and a public exhibition.

The accompanying plate represents this personator descending the stone steps of the second story of a Walpi house, as recorded in the following pages. The figure is a striking one, the reproduction of which would have gained much were the colors represented, but the photographs, which have been carefully and artistically copied by Mrs. Gill, show the most striking features of the symbols on the mask and headdress. The man wears a mask which has a circular or disk form, with periphery bounded by a plaited corn-husk in which are inserted eagle-wing feathers, and a fringe of red horsehair representing sun's rays. The upper part of the face is divided into two quadrants, one of which is yellow; the other green, both decorated with black crosses. The middle is occupied by a triangular figure, and the chin, here hidden by a foxskin, tied about the neck, is black in color. A curved beak² projects from one angle of the triangular symbol in the middle of the face.

The clothing consists of two white cotton ceremonial kilts, one tied over the shoulder, and the other around the loins. The leggings are made of an open mesh cloth with a fringe of shell tinklers tied down the side. In his right hand this figure carries a staff, to one end of which two feathers are tied, while midway in its length are attached a small crook, feathers, and an ear of corn. Among many objects carried in the left hand may be mentioned sprouts of beans,³ a slat of wood, a bag of sacred meal, and stringed feathers; the uses

¹ A performance before the initiated in a secret room or kiva.

² From the base of this curved beak hang pendants reminding one of turkey wattles.

³ These bean sprouts have been germinated in the superheated kiva for use in this festival.

of these will be referred to in an account of the acts of this personage. The most characteristic symbolism, as is always the case, is shown on the face-shield or mask, which resembles somewhat that of the conventional Hopi Sun-disk.

ACTIONS OF THE MAN PERSONATING THE SUN-GOD.

A man who personated the Sun-god donned this characteristic mask and dressed near the sun shrine at Walla, northeast of the pueblos, and after certain preliminaries at this shrine, led by the Katsina chief, proceeded up the trail to the pueblos, first Hano, from which he proceeded to Sichomovi and Walpi, visiting the kivas and houses of all the principal chiefs in these three villages. The acts at each house are substantially identical, so that one description may serve for all, but before giving this account the author has inserted a list of houses visited.

HANOKI.			
Clan.		Owner.	
1. Tewa-kiva.			
2. Kolon, Corn.		Nampio.	
3. Ke, Bear.		Pobi.	
4. Sa, Tobacco.		Anoti.	
5. Kisombi-kiva.			
6. Okuwafi, Rain-cloud.			
7. Tañ, Sun.		Kalakwai. ¹	
SICHOMOVI.			
Clan.		Owner.	
1. Añiwuci's kiva.			
2. Tcoshofiwi kiva.			
3. Honani, Badger.			
4. Honani, Badger.		Kelewüqti.	
5. Ala, Horn.		Tuwa.	
WALPI. ²			
Clan.	Owner.	Tiponi.	
Kokop, Firewood.	Koitnaia.	Eototo.	
Patki, Rain-cloud.	Koitsanunsi.		
Kokop, Firewood.	Saha.	Masauñ,	Tiponi.
Lefiya, Flute.	Sakbensi.	Lefiya,	"
Patki, Rain-cloud.	Vensi.	Lakone,	"
		Tawa,	"
		Soyalufia,	"
Asa, Flower.	Wukomana.	Wüwütcim,	"
		Tataukyamñ,	"
Kokop, Firewood.	Nakwaihofima.	Owakül,	"

¹ This house was formerly Kalacai's, at whose death the Tañ, or Sun-clan, became extinct.

² Also the five Walpi kivas. As each chief owns a badge (*tiponi*), the name of this badge is also given.

Clan.	Owner.	Tiponi.	Tiponi.
Tcüa, Snake.	Caliko.	Tcüa,	Tiponi.
		Tcüb,	"
		Tcak,	"
		Marau,	"
Patki, Rain-cloud.	Koitsnumsi.	Lakone,	"
Honau, Bear.	Hofsi.	Aaltu,	"
Ala, Horn.	Pontima.	Küyi,	"
Kivahu (Pakab).	Nufci.	Kalektaka,	"
		Owakül,	"
Katcina, Katcina.	Komaletsi.	Katcina,	"
Asa, Flower.	Tuwasmi.	Aaltû,	"
Patki, Rain-cloud.	Naciainimû.	Lakone,	"
Pakab, Reed.	Pofnyaniumka.	Sumaikoli,	"
Patki, Rain-cloud.	Nempka.	Lakone,	"

As the personator of the Sun-god walked through the pueblos he imitated the gait and general manner of an old man, using a staff for support as he proceeded from one room to another, and performed the following rites at each kiva. Having approached the hatchway of one of these rooms he leaned down, and drew a vertical mark with sacred-meal on the inside of the entrance, opposite the ladder. Turning to the east he made solemn inclinations of his body, bending backward and bowing forward, uttering at the same time a low, falsetto growl. He then turned to the kiva entrance and made similar obeisances, calling in the same voice; two or three of the principal men responded by coming up the kiva ladder, each bearing a handful of prayer-meal, and a feather-string which he placed in the hand of the Sun-god, at the same time saying a low, inaudible prayer.

At the houses of the chiefs the personator performed similar acts having the same import. Advancing to the doorway, he rubbed a handful of meal on the house wall, at the left of the doorway, making a vertical mark about the height of his chest. He then turned to face the rising sun, and made six silent inclinations of his body, uttering the falsetto calls, holding his staff before him at arm's length, as shown in the plate. Turning again to the doorway he bowed his body four times, and made the same calls.

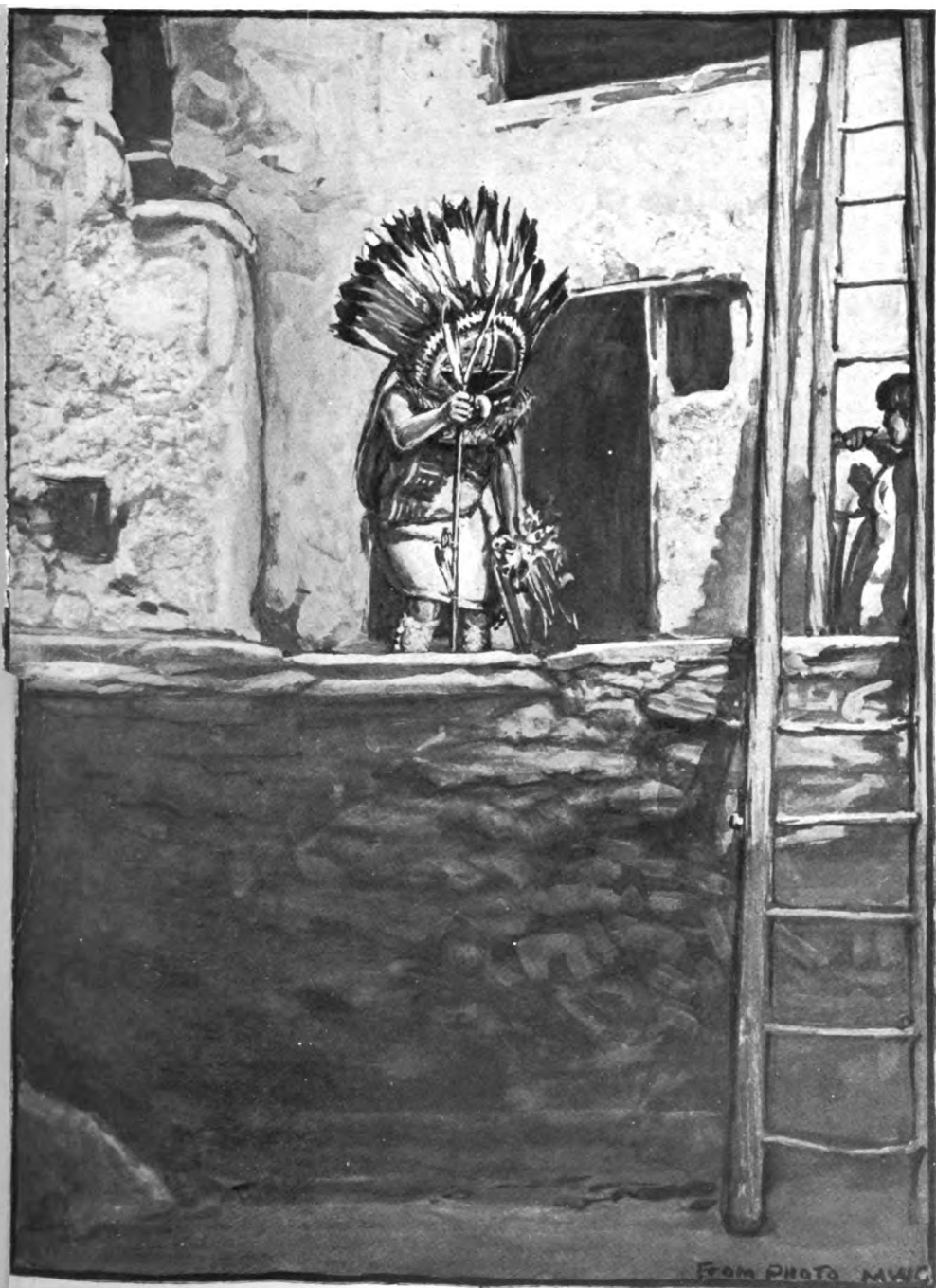
The chief man or woman emerged from the house and placed in the hand of the personator a handful of prayer-meal and stringed-feather, saying at the same time a low prayer. In return for which the Sun-god handed him a few bean sprouts.

All the prayer offerings which the Sun-god had received in this circuit of the towns were later deposited in a sun-shrine, and the personator returned to the kiva, where he disrobed; the mask was carried to the house of the Katcina chief in whose custody it is kept, and to whom it is said to belong.

The above actions admit of the following explanations: The per-



AHŪLA, SUN-GOD OF KATCINA CLAN



AHÜLA, SUN-GOD OF KATCINA CLAN

sonator of the Sun-god enters the pueblos from the east at or near sunrise, receiving at each house the prayers¹ of the inmates symbolized by the meal which each chief places in his hand, receiving in return sprouted beans symbolically representing the gifts for which they pray. The inclinations and obeisances with the accompanying calls may be theoretically interpreted as signs to his beneficent followers, the clan-ancients, and the bows to the doorways, gestures indicating the houses that he wishes them to enter, bringing blessing. The whole performance is a "prayer by signatures," or a pantomimic representation in which the desires of the Hopi are expressed by symbols and symbolic actions. The priests ask the Sky-god to aid them, and he answers in a symbolic way for himself and his followers, the ancients of clans.

The representation of the departure of the clan-ancients is not less dramatic than that of their advent; in it they are conducted or led away by a personage with symbols which are characteristic of another god.

THE DEPARTURE OF THE CLAN-ANCIENTS.

The representation of the departure of the clan-ancients, as stated above, occurs in July. Their leader is called Eototo, the germ god, who is ruler of the underworld, back to which habitation he leads the personators of the dead. On his head Eototo wears a closely fitting cloth bag, without decoration, but with simple openings pierced for eyes and mouth. The gorgeous headdress of the Sun-god is absent; in its place he wears a sprig of green tied to the top of this bag. He carries a planting-stick, a symbol of growth, and wears leggings not unlike those of the Sun-god.

The representation of the departure of the clan-ancients occurred at sunrise on the morning following the last day of a nine days' festival, and was performed by four men, three of whom were masked to represent clan-ancients, and one to personate their leader, Eototo.

The performance of these actors, just before leaving the pueblo, was as follows. Each stood at one of the four sides of the kiva entrance, where symbols of rain-clouds had previously been drawn

¹ Prayer-meal in Hopi worship has imparted to it by the worshipper's breath his magic power, thus conveying the wish or desire to the god addressed. Spittle has also a like magic power derived from the man from whom it comes. Hence a rain of spittle from assembled spectators when the personators of the Snake-clan ancients leave the pueblo bearing prayers for rain. In that way magic power is exerted to influence the personation. As breath, spittle, or tobacco smoke conveys magic power from the man, so anything taken into his mouth increases his own power of magic, hence crystals of quartz or other stones used in preparation of medicine are often sucked at the close of the rite by the priests to obtain this magic power.

with meal on the ground, which the masked men faced, looking down the hatchway.

A man stood on a ladder so that the top of his head protruded out of the entrance into the chamber below, and from this position threw pinches of meal outside, making several attempts to strike with it the garments of Eototo, who, when he saw the meal, laid on the symbol of the rain-cloud before him a black stick and a small annulet made of leaves.

These were so placed as to be beyond the reach of the man within the room, who again threw pinches of meal at Eototo. In response, the latter raised the two objects and moved them nearer the entrance. Again prayer-meal was thrown out of the room at the god, who again raised the two objects,¹ and advanced them within reach of the man who carried them into the room below.

The chief in the kiva cast meal at the three other masked men representing clan-ancients, and received from them similar black sticks and annulets, after which all marched around the hatchway of the kiva, returning to their former position.

The chief then cast meal at Eototo and his three companions, this time praying for rain, and they in turn poured water into a bowl held at the four sides of the kiva entrance. This prayer was followed by others for food, in response to which small imitation cakes were thrown into the room.

These performances are interpreted as follows: They represent prayers and answers to the same by signatures. The meal carries the wish of the priest, the sticks and annulets symbolize growth of crops; the water poured into the bowl typifies falling rain; and the miniature cakes, food.

The final act in the departure of the clan-ancients and their leader was as follows: The chief having emerged from the room, led the procession from the plaza to their symbolic home, a shrine to the west of the town, all the spectators casting meal (praying) towards the masked men as they passed out of the town. They went down the west trail, because the entrance to the underworld, the home of the beings personated, is situated in the west where the sun sets.² The masked men, having deposited their prayer emblems in this shrine, disrobed, for they then ceased to personate the gods, as

¹ These symbols, the black stick and the annulet, represent the sexes, male and female. Similar black sticks are placed on the pictures of zigzag form representing the male lightning, and small annulets on those representing the female in the sand mosaic of the snake-dance at Walpi. Flute-girls carry similar annulets, and the Flute-boy objects representing the black sticks, which they throw on the rain-cloud pictures as they march in procession from the sacred spring to the pueblos.

² For details in this dramatization, see *Jour. Ethn. and Arch.*, vol. ii.

the dramatization had ended. We are especially concerned with the identity of Eototo. What god does he represent?

The conductor of the clan-ancients from the pueblo, in this annual celebration of their departure, has symbolic resemblances to a being called Masauû, who is often personated as the ruler of the realm of the dead and god of fire; but Masauû, like Eototo, sometimes plays the rôle of Germ-god, as described in the pages which immediately follow.

MASAUÛ, A GERM-GOD.¹

Many personations of Masauû have been witnessed by the author, but in most of these he is represented as a god of death or fire. A ceremony in which he appears in the rôle of a planting-god was witnessed on one of the nights of the great Powamû festival, in the month of February, 1900. He is at all times much feared and revered, and on the night in which he was personated there was a profound hush in all the pueblos on the East Mesa. Few men and no women or children at that time ventured out of doors, and all said that it was an occasion of great solemnity to them when this god was personated in their kivas, an event not celebrated every year. On the night of this performance, the author groped his way through the darkened pueblo to the Tcivato-kiva, where he found the leading men of the pueblos seated in a circle about the fireplace, and was strongly urged by them to smoke. On many occasions he has been invited to join the circle of smokers at the beginning of a ceremony, but on this eventful evening the invitation was urgent; he was almost commanded to do so, and it was distinctly stated that every one who is a witness of the personation of the "old god"² must not omit the preliminary formal smoke.

Seated with the chiefs around the fireplace, it was noted that many other men besides the chiefs were in the room busily occupied in decorating their bodies, painting their cheeks with daubs of white kaolin, and tying yucca fibre on their legs. These men later personated the so-called Maswik Katcinas, a kind of escort accompanying Masauû from place to place. Although they wore no distinctive masks or other paraphernalia, they were said to represent both male and female Katcinas. They constituted a chorus, performing dances and singing excellent songs, which reminded the author of those sung in the Snake ceremonies at Walpi. When these men were ready they stood in line on three sides of the kiva, singing and

¹ Masauû and Eototo are different clan names of the same god. This ceremony is described to show the former as a Germ-god.

² The term "old god" is significant. He is in fact the oldest god, the father of lesser gods and men.

dancing, as Moume came down the ladder bringing the mask of Massauû, which with reverence he laid back of the fireplace within the circle of the chiefs. In general appearance this object resembled a large human skull, but on nearer inspection it was found to be a hollow gourd rudely painted, punctured with round holes for eyes and mouth. The edge of the orifice, through which the head was inserted, was notched, and the gourd had been broken and repaired in several places. It had no decorations or appendages, but its surface was daubed with black paint.

When it had been put on the floor before the fireplace the chiefs solemnly smoked, reverentially taking it in their hands in turn, and puffing great clouds of smoke over it. They also prayed very fervently, in sequence, addressing their prayers in all instances directly to the object. In the same bundle with the mask, Moume brought also two basket plaques, two planting-sticks, and two old blankets, all of which he laid on the floor in front of the fireplace.

These objects having been deposited on the floor and the fervent prayers to the mask having ceased, Sakwistiwa proceeded to paint the latter by squirting upon it from his mouth a pigment made of ground black shale mixed with spittle, sprinkling also upon it a little glistening iron oxide. No other color and no feathers were added to this archaic object; but while it was being painted all sang a fine solemn song. Each of the Maswik Katcinas then laid a feathered string in one of the basket trays on the floor near the gourd, as his personal prayer for benefits desired, and then all filed out of the room. At their departure the man who was to personate Masauû put the gourd on his head, and prepared for the rites which occur in the other kivas. The subsequent events took place in the Moñ-kiva, and were repeated in all the secret rooms in Walpi on the same night. Pautiwa, chief of the warrior society, personated Masauû, and was assisted in preparation by Sakwistiwa, who tied a yucca fibre garter on his legs, and adjusted the gourd to his head. In a few moments he was ready to join the escort which had preceded him. On leaving the room, where he had witnessed the events mentioned, the author went to the Moñ-kiva, and found the chorus huddled around the entrance wrapped in their blankets, for it was bitter cold, waiting for the coming of Masauû. Many people had gathered in the chamber below to witness the advent of the god; all the spectators sitting on the raised floor of the room, north and east of the ladder, but the chiefs squatted by the fireplace, in which sputtered a flickering flame of greasewood.

Soon after the author descended into the room the chorus began to file down the ladder and arrange themselves in line on the three sides of the kiva. As each of these personages entered, Naka, the

Katcina chief, dropped on his left shoulder a pinch of meal, symbol of a prayer. The last man of the line asked, as he stepped from the rung of the ladder upon the floor, if they were welcome, and all present responded that they were. It was observed that they bore many cow-bells, which they immediately began to rattle, at the same time dancing a solemn step. In the midst of this dance the personator of Masauû came down the ladder, as one would stairs, not as ordinarily, facing the ladder, and without a word slipped behind the row of dancers passing to the back of the room, ultimately making his way between two of the chorus to the space near the fireplace. He was followed by an unmasked man who had black marks painted on his cheeks, and carried a planting-stick in his hand. This man sat by the side of Masauû and imitated his actions, but his true function seemed to be to guide his comrade in the dark from one place to another.

Masauû facing the fireplace assumed the posture of a man planting. He held a planting-dibble and a basket-tray in his hands, while over his shoulders was thrown an old blanket. Yucca fibre garters were tied on his legs, and he was barefoot. The most striking object in his appearance was the old glistening gourd, painted black. Nothing was said by any one as the two personators took their position, but continued the song and dance, which began before they came. Finally they ceased and the chorus filed out, each saying, "good-night" as he left the room, but the last of their number, who carried a bundle on his back, announced that at planting a few months hence there would be a more extended dramatization of the god at a place called Maski, the home of Masauû, near the trail to the Middle Mesa. This ceremony, thus formally announced, was later performed, but the author was unable to witness it on account of his absence from the pueblo.

After the departure of the chorus, the two figures remained seated, and all the men, preceded by their chiefs, pressed forward with their feather emblems, each in turn saying his prayer to the masked being, and depositing his feather in the basket plaque. Masauû made no response to these appeals, which were in a low voice, inaudible to any but the god, and soon went out, followed by his companion. Meanwhile the chorus, who has preceded him, awaited his arrival, huddled on the hatch of the adjacent kiva, and subsequently the same ceremony was repeated that night in all the sacred rooms of Walpi, but not in Sitcomovi and Hano. The closing exercises, or those in the last room, took place about midnight.

In the ceremony described above we have a personation of a being not in the rôle of a god of fire or ruler of the underworld, home of the

dead, but of a Germ-god, the same as Eototo,¹ who in the departure festival leads the ancients to their home, the realm of the dead.

From what has been written it is evident that there is yearly performed in one Hopi pueblo, and probably in four others, two festivals, or elaborate dramatizations of the arrival and departure of the gods. In the personnel of each there is a masked man their leader, known in the advent drama as the Sun-god ; in the exit, the Germ-god. The shape of the mask of the former, its radiating feathers and horsehair, represents the sun's disk ; the head-covering of the latter, a simple bag or gourd without ornament, a fitting symbol of the underworld. In their objective symbolism these two personations have little in common, and yet theoretically there is good evidence to regard them as variants of the same being, the magic power of the sky, the genitor of men, animals, and plants ; one designated by the mask of the sun ; the other, the ruler of the underworld, home of the ancients, the old Fire-god or Germ-god, male parent of all beings.²

In the preceding pages the author has given what he supposes to be the best preserved dramatizations of the advent of the Sky-god as the Sun-god, and his exit as the Germ-god, performed in February and July. He believes that they are typical, and show the scheme of clan festivals, which were once duplicated by several clans. At present, however, most clans have ceased to observe their festivals *in extenso*, having curtailed them, and in this reduction lost all save the personation and totemic symbols of their ancients and their Sky-god. They still personate their Sky-god, but as a subordinate being, which still preserves enough symbolism to betray its celestial origin.

While there is no other group of clans on the East Mesa which preserve the drama of the advent and departure of the Sky-god in as unmodified a form as the Katsina clan and its relatives, there are others in which enough of the dramatic element exists to show that the same general plan was followed in them. One of these occurs in Sichomovi, a small pueblo of the East Mesa. The dramatization of the advent of the clan-ancients conducted by a Sun or Sky-god, called Pautiwa, takes in that pueblo in January, and is called the Pamüti.

¹ The mask of Eototo is cloth, that of Masauü, gourd ; the material is different, but the symbolism identical.

² The fact that the Hopi regard these two as the same father of all shows their identity. The god of Christianity they call Cotokinuwü, the idol of which is a bird-serpent personation. Those somewhat familiar with the teachings of the missionaries call the Cotokinuwü prayer-stick, a " Jesus paho."

PAMÜTI.

The pueblo, Sichomovi, is mainly inhabited by clans of Tiwa¹ and Tanoan extraction, which, however, have long since lost their languages. The predominating clan is called the Asa, which is represented by kindred at Zuñi. The Zuñi kinship of this clan dates to a time when in its migration it lived for many years at that pueblo. So that even now the Zuñis sometimes speak of Sichomovi as a "Zuñi pueblo among the Mokis," on account of the kinship of Asa clans in the two pueblos.

The festival of the Pamüti is a Sichomovi dramatization of the return of clan-ancients, most of which bear Zuñi names, controlled by the Asa clan. In it there appears a personation of the Sky-god whose acts resemble those of the Sun personation already described. While the author reserves a complete description of the Pamüti to another article, he here considers the personation of the Sun-god Pautiwa, which particularly concerns the reader of this article.

In this festival all the participants march into the pueblo in solemn procession from a distant house in the plain, led by this personator of the Sun-god, who, a few days previous to this celebration, had visited all the kivas and houses of the foremost clans, but in a much less formal way than Ahüla, as already described.

Passing from the representation by personations of the advent of totemic ancients of Asa and other clans, we come to a consideration of such clans as no longer celebrate, *in extenso*, festivals of advent and departure of their ancients, although still retaining knowledge of the symbols which characterize their ancients, and, in several instances, their Sun or Sky-god. The festival of such clans, formerly as extensive and elaborate as those above mentioned, has been worn down to a simple dance in which their ancients are represented, but the personator of their Sun-god has become one of many subordinate masked persons in festivals not their own, like Powamü, and Pamüti. The names of these personations have been changed, their identity is practically lost, but their symbolism is not changed, and its design enables us to determine with fair certainty whom they represent, even if name and action give no clue to their identity.

¹ One of the most reliable men of the Asa clan told the author that his clan once lived at Payüпки. If this information be correct the Asa were Tiwan, for the Payüпки people returned to the Rio Grande and were settled at Sandia, a Tiwan pueblo. In Menchero's map (1747) the Hopi Payüпки, on the Middle Mesa, is figured and marked as "Mesa de los Tiguas," thus supporting the discovery made by the author several years ago that Payüпки ruin was peopled by people of a Rio Grande stock, and was not abandoned until after the middle of the eighteenth century. Menchero's map shows that the ruin was inhabited by Tiwa people, not by Tewa.

Superficially they are simply masked men; in reality they are personations of Sun-gods of clans which have died out or lost prominence.

SUN-GOD PERSONATIONS WHICH ARE SIMPLY MASKED DANCERS.

We have seen in the preceding descriptions how Ahūla, Sun-god of the Katcina and Pautiwa, Sun-god of the Asa clan, are personated as leaders in certain representations of the advent of the gods, and we come to consider masked men who play a subordinate rôle, but whose symbolism indicates that they once represented Sun-gods. Among these may be mentioned Wüwüyomo and Wupamow, whose identity, betrayed by their symbolic likeness to Sun-gods, is brought out in the accompanying figures.

WÜWÜYOMO, A SUN-GOD.

The Honani clan at Sichomovi own four masks called Wüwüyomo, which from comparative reasons the author concludes are Sun-masks. Personations in which they are worn have not been seen by him, but so close is their symbolism to that of Ahūla that, notwithstanding their name is different, their identity is beyond question. Some differences between them, as, for instance, in the position¹ of the beak, cannot be regarded as more than clan variation.

WUPAMOW, A SUN-GOD.

In the same way if we compare the mask of the personation called Wupamow (Great-Above-One) with those already described, we detect a morphological similarity in the designs on the face, the feathers about the disk, and the peripheral red horsehair. Wupamow is regarded as a Sun-god of an unknown clan, or a traditional being yearly personated, the identification of which, by its name, is no longer possible. At one time or in some other pueblo it no doubt played quite as important a rôle in the ceremony of the return of the ancients of the clan to which it belonged, as the Sun-god personation of the Katcina clan, but it no longer occupies this position. A reverence amounting to worship still clings to these masks, and they betray their identity to other masks in the similarity of their objective symbols.

THE SKY-GOD REPRESENTED AS A BIRD-MAN.

It is customary for primitive men to represent their gods with objective symbols of mythic animal and human affinities. For obvious reasons the bird is naturally chosen as the characteristic animal of the sky. And when, therefore, in primitive drama, the Sky-god

¹ The beak curves upward instead of downward.

is personated, he naturally takes a bird form, so that the more realistically the drama reflects the zoö-morphic conception the more avian the symbolism of the personator.

There is little, however, in the objective symbolic personations of the Sky-god thus far described to suggest any bird, real or imaginary. To be sure we find the radiating crest of eagle feathers about the head of Ahüla and the curved beak suggesting the eagle, turkey, or hawk, but the general appearance of this personator or its equivalents can hardly be called bird-like. There remain to be considered representations of the Sky-god, and in those clans where the resemblances are more striking or in which the apparel actions of the personator leave no doubt that he imitates a bird. Some of these are related to those already described, but others are only remotely connected with the same, and the festivals in which they occur are widely different from those already considered.

The prominent personages in the festival called Shalako presents an interesting transitional form of Sun-god personation between those already described where the avian character is not apparent, and those which follow when there can be no doubt that the personator represents a bird.

THE SHALAKO, A REPRESENTATION OF SUN-GODS.

This celebrated Zuñi festival¹ is performed on occasions at Sichomovi, and from similarities to Hopi festivals the author supposes it to be a dramatic representation of the return of the Sun-god, accompanied by Eototo, the Germ-god, and followed by their children, the Koyimshe, called grandfathers or clowns. The festival at Sichomovi is derivative, and hence abbreviated, as compared with the elaborate performance at Zuñi, so that it may be necessary to modify the interpretation here given when more is known of the Cibolan performance; the suggestion here offered being the result of studies of the Sichomovi variant, the main events of which were published by the author in a Report of the Bureau of American Ethnology for 1897.

Briefly stated the scheme of the Sichomovi Shalako drama is as follows: Four men representing giants, elaborately dressed, bearing on poles artificial heads with bird symbolism, accompanied by a personation of Eototo and followed by many Koyimshi, or masked clowns, march to the mesa top along the Zuñi trail. They represent the Sun and Germ gods, with their children, returning to the pueblos.

They enter the houses of the chiefs, where they receive prayers, in

¹ The giant personators, as well as the festival itself, is called by the same name, Shalako.

reply to which they hang symbolic objects on the rafters, typifying answers to those prayers. In these public ceremonies of the Si-chomovi Shalako, the Earth-Mother, Hahaiwüqti, also takes part, but the meaning of her acts has not been interpreted. In this festival all other performances harmonize with the interpretation suggested, that the four giants represent the Sun-gods of the four solstitial directions, called by the Hopi their cardinal points.¹

WINTER SOLSTICE DRAMATIZATION OF THE ADVENT AND DEPARTURE OF THE SUN-GOD.

From the type of dramatization and sun personation adopted in the Katcina cultus let us pass to another somewhat different but essentially the same, that of the Rain Cloud and those related clans which came to Tusayan from the south. A similar dramatic representation of the return and departure of the Sky-god or Sun-god occurs here as in the Katcina festivals.

Among these southern clans this being is symbolized by a Bird-Snake personation, who is represented in the kiva at the Winter Solstice ceremony at Walpi. In this drama he appears as a man "made up" to imitate a bird, and the actions he performs symbolizes a bird. The author has elsewhere described in detail the main points of this dramatization of the return of the Bird-Man of the Rain Cloud clans at Walpi and Oraibi, and it is not necessary to repeat that description except to offer the interpretation that the proceedings in which the Bird-Man takes the prominent part are simply dramatizations of the Return of the Sky-God, combined with a pantomimic prayer to this being and responses by signatures.

In more elaborated dramatizations in which the Sky-god of kindred southern clans represent the epiphany of their celestial father we find the Sky-god personated as at Oraibi, by a man wearing a star² on his head and bearing the sun disk in his hand. The star or cross on the head of this personation is a Sky-god symbol which sometimes hangs before altars to represent the same god here personated by a man.

In the public dramatization of the advent and possibly the departure of the Sky-god of these clans we find a considerable variation as compared with that of the Katcina clans already described.

In one variant a masked representation³ of the Sun or Sky-god

¹ The author connects the four world quarter worship and the above and below with the Sun and the clan-ancients, or their animal, plant, and other symbols.

² See Dorsey and Voth's account of the Soyalufia at Oraibi. The so-called Star-god described by them is a Sky-god.

³ Called Ahulani or Soyal Katcina; the name Katcina is an intrusive one to the extent of a special designation of a supernatural being to one having no connection with the Katcina cultus.

with two maidens, cultus heroine and Earth-goddess, appear in the pueblo of Walpi at sunrise, and in answer to prayers present to the women, heads of all the clans, ears of seed-corn symbolizing abundant harvests. They do not visit the houses and there receive prayers from the chiefs, giving in return sprouts of beans, as does Ahûla in Powamû, but the heads of households come to the personation of the Sky-god, and pray to him, receiving corn-ears in response. The proceedings in both instances have the same symbolic meaning, a sign prayer, and answers to the same.

PERSONATION OF A SKY-GOD WIELDING LIGHTNING.¹

There is an instructive act in the great mystery-play of the Hopi, called the Palûlûkoñti, which gives an idea of the symbolism of another form of a Sun-god personation, as well as that of the lightning. In this act a masked man representing Shalako stands in the middle of the kiva before the spectators holding an effigy of the Plumed Snake which he causes to coil about his body and head and to dart into the air. The means by which the movement is effected is at first not apparent, but closer examination reveals a false arm hanging at the actor's side in place of his real arm which is inserted in the body of the effigy imparting to it its deceptive movements.

This act represents the Sky-god wielding the lightning; the former represented as Shalako, the latter as the Plumed Snake.

In another episode of this remarkable mystery-play effigies of the Great Serpent are thrust through openings closed by disks with Sun symbols. These effigies are made to knock over a symbolic cornfield. The meaning of this drama is apparent. The serpent effigies represent the lightning and the rains and winds which accompany it. They are made to emerge from the Sun symbols representing the Sky-god, whose servants they are or from whom their power comes. They knock over the hills of corn, representing how the floods and winds destroy the works of the farmer. The final part of this episode is also dramatic and symbolic; a man personating the Earth-goddess Hahaiwûqti, wife of the Sky-god, symbolically prays to the angry serpents, symbols of his power, — in other words, prays to the god to cease afflicting man and destroying the fields of the farmers by means of his agent the lightning. In both these acts the personation of the lightning is controlled by the Sun or Sky-god; the lightning, once regarded an attribute, has become a special personation controlled by the Sky-god.

Now this Great Serpent conception or personation of lightning

¹ "A Theatrical Performance at Walpi," *Proc. Wash. Acad.*, ii. pp. 605-629. This mystery-play, consisting of many acts, is a most instructive example of primitive dramatization.

has powers which naturally grew up in the mind from analogical reasoning. Certain kinds of rain accompany the lightning; therefore, reasons primitive man, one causes the other; the lightning causes rain,¹ or, put in another way, the Great Serpent brings the rain. Hence the Sky-god through his agent is a powerful rain-god, and symbols of the lightning in form of zigzag designs are constant on Hopi rain altars.

IDOL OF THE SKY-GOD WITH LIGHTNING SYMBOLS.

In the personations thus far mentioned the Sky-god is represented by men, but there are several instances when this being is symbolized by an idol or graven figure, which has avian and snake characteristics. One of the best of these is an idol on one of the Flute altars at Oraibi.

This idol bears the name Cotokinufwû, or Sky-heart, and is a rudely carved figure representing an anthropomorphic bird, with zigzag lightning designs down the long, slender legs. The curved horn on the head suggests a bird, and the designs on the wings, rain-cloud symbols. Roughly speaking, we may call this a homologue of the Thunder-bird of northern tribes; the association of bird and great serpent designs suggests the primitive conception of the Sun-god, Quetzalcoatl, before it had become a cultus hero.

In this connection reference should be made to the paraphernalia of a certain priesthood of the Hopi, which is said to have brought to Tusayan the cult of the Plumed Serpent. The author refers to the so-called Kwakwantû, who takes such a prominent part in the New-fire ceremonies at Walpi. These priests, when fully dressed, wear on their heads closely fitting caps with a horn like that of the idol mentioned, decorated with rain-cloud symbols. They wear on their backs a skin tablet representing the Sun-god, and carry in their hands small slats of wood, carved to imitate plumed serpents. They personate ancients of certain clans which came from the far south, and the above mentioned symbols, which they share with the bird-snake god, are totemic signs of their descent.²

CONCLUSIONS.

This fancied connection of sun and serpent no doubt began in symbolism, in which the zigzag paths of serpent and lightning played

¹ The Hopi recognize many different forms of rain which they designate by different names. One of these forms is the torrential rain accompanying lightning.

² Incidentally, it may be mentioned that the helmets worn by the Kwakwantû are called Cotokinufwû, the same name as that of the idol. It is theoretically supposed that the Flute clans, like those from which the Kwakwantû spring originally, came from the same geographical locality, northern Mexico and southern Arizona.

an important rôle. The idea that the lightning was symbolized by a great snake, and was at the same time a manifestation of power of the Sky-god suggested the intimate association of the two, and the compound became the Bird-serpent god that plays such a rôle in the cultus of Old Mexico and Central America. The use of the bird as a symbol for the Sky-god, and the association of lightning with the serpent, naturally led to a combination of these two. The Sun and Great Serpent came to be regarded as intimately connected, as shown in the objective symbols used in the drama above referred to. The serpent represents the lightning, one attribute of the Sky-god, and the bird, another; combined we have the Bird-Serpent, the great Sky-god of those Hopi clans whose ancestors once lived in the "far south."

Instances have been given, in the preceding pages, of a personation, in a realistic way, of the Sky-god and Germ-god, and it has been shown how these personations participate in elaborate dramatic festivals, celebrating the arrival and departure of beings which are worshipped. Certain of these personations have bird and serpent symbols, or a combination of the two is chosen in some cases as the animals symbolic of the Sky-god. To the minds of the Hopi a mythic bird symbolizes better than any other animal certain attributes of the magic of the sky, and the mythic plumed serpent represents the lightning, a great power of the Sky-god. When, therefore, they wish to personate the Sky-power by an animal symbol, they adopt a mythic being with avian and ophidian characteristics.¹

Precisely the same idea of personation and dramatization runs through the use of symbols of the Sun and Sky-god where mere pictures are employed, instead of realistic dramatizations by men or representations by idols. As every altar has one or more such designs upon it, it is not too much to conclude that sky worship is one of the most important elements in the Hopi ritual.

In considering the crude conceptions of the Sky-god, as personated by the Hopi, the question arises, whether these personations have any other status than symbols in the minds of those who perform or witness the dramatizations. If so, do the Hopi now believe that somewhere there is a Sky-god of the same general appearance and like bodily form, but with powers adequate to grant those things for which the Hopi pray? Such questions involve the more comprehensive one, whether myth or ritual was the most ancient expression of the theological sentiment?

The author believes, and the question is largely one of belief, that myth and ritual arose and developed simultaneously; that in early

¹ They regard this mythic being as a worthy representation of the magic power of the sky.

stages the existence of one implied that of the other, but that ritual, which among primitive people is largely made up of personations of supernaturals and dramatizations of their acts, has furnished much of the material from which complicated mythologies have developed. Among many aboriginal peoples of America we find the idea of the epiphany of the Sky-god dramatized, and in this drama a man is dressed and decorated to personate this god. It occurred among several of the cultural races of Mexico and Central America where the advent was accompanied by many elaborate rites. The Mandans had a similar personator in their Sun-dance, and he is found in the ritual of the Natchez. Among the Incas there was an elaborate drama in which the personator of the sun was conspicuous. In all these instances, and others which might be mentioned, this personator leads the minor gods in a representation of their advent.

The lesson taught by the objective symbolism of these personations of the Sky-god is also instructive in a comparative way, for they reflect widespread ideal conception of the nature and form of this god. A composite picture of these various personations reveals a being of bird and human form, bearing lightning and rain designs or symbols of the same import. A similar conception of the nature of the Sky-god is widespread in American Indian mythologies, and among people in similar culture elsewhere. It can be traced historically among classic nations, where it at present survives in fossil forms known to the folk-lorist. The author is tempted to regard it as universal among races in the environment of agricultural culture; nature furnishes like impressions, to which the human mind makes the same response through identical objective symbols.

J. Walter Fewkes.

WASHINGTON, D. C



THE BEAR-MAIDEN.

AN OJIBWA FOLK-TALE FROM LAC COURTE OREILLE RESERVATION,
WISCONSIN.

THERE was an old man and woman who had three daughters, two older ones, and a younger one who was a little bear. The father and mother got very old and could not work any longer, so the two older daughters started away to find work in order to support themselves. They did not want their little sister to go with them, so they left her at home.

After a time they looked around, and saw the little Bear running to overtake them. They took her back home, and tied her to the door-posts of the wigwam, and again started away to find work; and again they heard something behind them, and saw the little Bear running toward them with the posts on her back. The sisters untied her from them and tied her to a large pine-tree. Then they continued on their journey. They heard a noise behind them once more, and turned around to find their younger sister, the little Bear, running to them with the pine-tree on her back. They did not want her to go with them, so they untied her from the pine-tree and fastened her to a huge rock, and continued on in search of work.

Soon they came to a wide river which they could not get across. As they sat there on the shore wondering how they could cross the river, they heard a noise coming toward them. They looked up and saw their younger sister running to them with the huge rock on her back. They untied the rock, threw it into the middle of the river, laid a pine-tree on it, and walked across. This time the little Bear went with them.

After a short journey they came to a wigwam where an old woman lived with her two daughters. This old woman asked them where they were going. They told her that their parents were old, and that they were seeking work in order to support themselves. She invited them in, gave them all supper, and after supper the two older sisters and the two daughters of the old woman went to sleep in the same bed.

The old woman and the little Bear sat up, and the little Bear told many stories to the old woman. At last they both appeared to fall asleep. The little Bear pinched the old woman, and finding her asleep, went to the bed and changed the places of the four sleeping girls. She put the daughters of the old woman on the outside and her own sisters in the middle. Then she lay down as though asleep. After a short time the old woman awoke and pinched the little Bear

to see whether she slept. She sharpened her knife and went to the bed and cut off the heads of the two girls at the outer edges of the bed. The old woman lay down and soon was sleeping. The little Bear awoke her sisters, and they all three crept away.

In the morning when the old woman got up and found that she had killed her two daughters, she was very angry. She jumped up into the sky, and tore down the sun and hid it in her wigwam, so that the little Bear and her sisters would get lost in the dark. They passed on and on, and at last met a man carrying a light. He said he was searching for the sun. They passed on, and soon came to a large village where all of the men were going around with lights. Their chief was sick because the sun had vanished.

He asked the little Bear whether she could bring back the sun. She said: "Yes, give me two handsful of maple-sugar and your oldest son." With the maple-sugar she went to the wigwam of the old woman, and, climbing up to the top, threw the sugar into a kettle of wild rice which the old woman was cooking. When the old woman tasted the rice she found it too sweet, so she went away to get some water to put in the kettle, and the little Bear jumped down, ran into the wigwam, grabbed up the hidden sun, and threw it into the sky. When the little Bear returned to the village, she gave the oldest son of the chief to her oldest sister for a husband.

The old woman was angry, very angry, to find that the sun was again up in the sky, so she jumped up and tore down the moon. The good old chief again became sick because the nights were all dark. He asked the little Bear whether she could bring back the moon. She said: "Yes, if you give me two handsful of salt and your next oldest son." She took the salt, climbed on top of the wigwam of the old woman, and threw it into her boiling kettle. Again the old woman had to go away for water. The little Bear then ran into the wigwam, and, catching up the moon, tossed it into the sky. The little Bear returned to the village and gave the chief's second son to her other sister.

Again the old chief got sick, and he asked the little Bear whether she could get him his lost horse which was all covered with bells. She answered: "Yes, give me two handsful of maple-sugar and your youngest son." The little Bear went to the old woman's wigwam, and, doing as she had done before, she made the old woman go away for water. She then slipped into the wigwam and began taking the bells from the horse which was there. She led the horse outside, but she had neglected to take off one bell. The old woman heard the bell, and ran and caught the little Bear. She put the bells all back onto the horse, and put the little Bear into a bag and tied the bag to a limb of a tree. When this was done she went far away to get a large club with which to break the little Bear's neck.

While she was gone the little Bear bit a hole in the bag and got down. This time she took all of the bells from the horse, and then she caught all of the dogs and pet animals of the old woman, and put them and her dishes into the bag, and tied it to the limb. Pretty soon the old woman returned with her large club, and she began to beat the bag furiously. The little Bear could see from her hiding-place, and could hear the animals and hear the dishes breaking as the old woman struck the bag.

When the little Bear took the horse to the chief, he gave her his youngest son. They lived close to the other two brothers and sisters. The little Bear's husband would not sleep with her, so she became very angry, and told him to throw her into the fire. Her sisters heard the noise, and came in to see what the matter was. The young man told them what their sister had ordered him to do. When they went away he turned toward the fire, and a beautiful, very beautiful maiden sprang out from the flames. Then this beautiful maiden would not sleep with her husband.

Albert Ernest Fenks.

WASHINGTON, D. C.

NOTE. The writer was at Lac Courte Oreille Reservation, Sawyer County, Wisconsin, four weeks in September and October, 1899, getting photographs and folk-tales to further illustrate a memoir, "The Wild Rice Gatherers of the Upper Lakes," to appear in *The 19th Annual Report of the Bureau of American Ethnology* (Washington, D. C.), and he necessarily had to hear much which was useless in his memoir. The "Bear-Maiden" was told by old Pă-skin', an Ojibwa woman considerably more than one hundred years old.

All of the above story, excepting the last three paragraphs, is plainly aboriginal. It is a version of the struggle between the Earth personated by the old woman with the two daughters, and forms of light, as the morning star, personated by the little Bear, and other stars personated by the men searching for the sun and moon with artificial lights. The informing idea of the last three paragraphs is also aboriginal, but the introduction of the horse, the little bells, and the dishes is post-Columbian.

♂
A SABOBA ORIGIN-MYTH.
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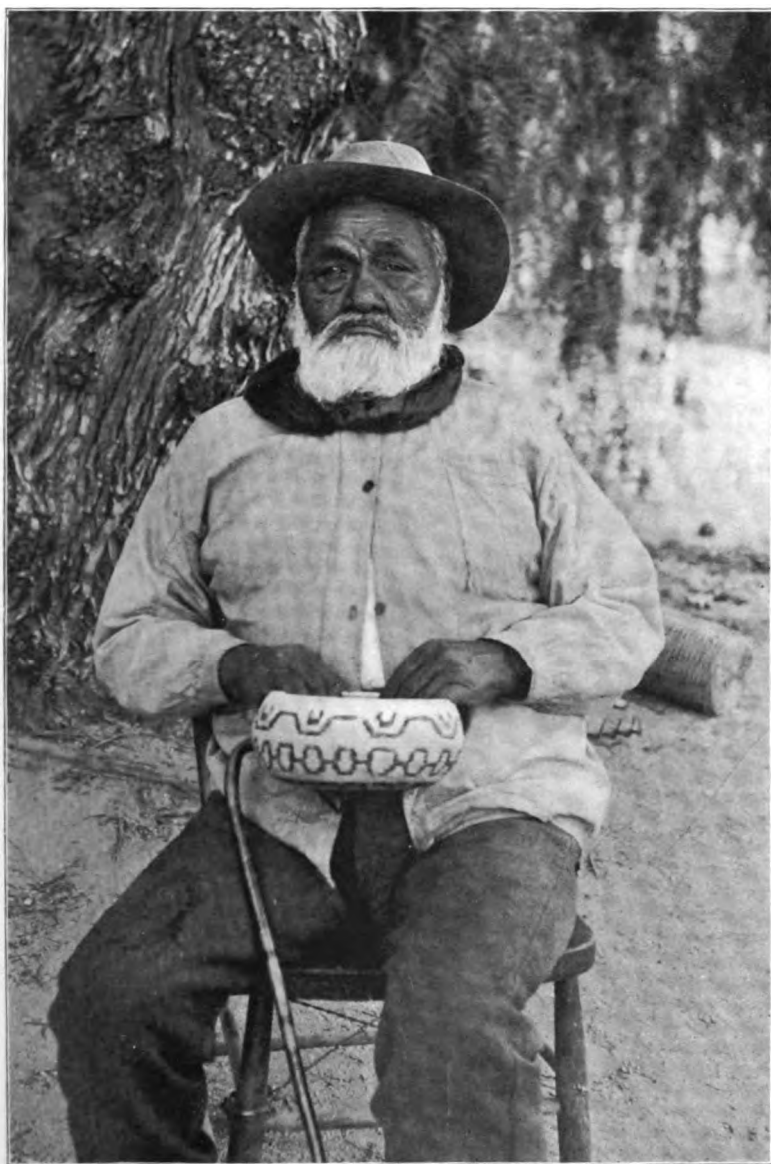
WHEN Powers was studying the tribes of California, he found the aboriginal peoples south of the Tehachipi so mixed up and "unsortable" that he gave up the task in despair. Consequently practically little of value is known of the mythology, history, or tribal legends of these South Tehachipi peoples.

On Christmas Day, 1899, an earthquake was felt in southern California, especially in the town of San Jacinto and Hemet. The centre of the earthquake was undoubtedly Mount San Jacinto, and Saboba also suffered. Indeed, it was in this Indian village that the only loss of life was experienced. Here, six Indian women were sleeping in an adobe house when the shock occurred. One of the heavy walls fell upon them, and thus, in their sleep, they were made "good Indians." In the same shock another house fell in, and in so doing, seriously wounded the aged husband of one of the women. José Pedro Losero, the oldest male Saboba, as his wife was the oldest female, was the sufferer. As soon as he learned that his wife was dead he told the doctor who had set his broken leg and collarbone that he did not desire to live. For over seventy years he and his wife had lived happily together, and now she was gone, he had no wish to live. Resolutely he set his face towards the setting sun, blind though he was, as if he would penetrate the mysteries of the beyond, and in a few days he had passed into that region — mysterious alike to the cultured white man as to the untutored Indian.

It was from José Pedro that I learned the following legend of the advent of his tribe and people upon American shores.

"Before my people came here they lived far, far away in the land that is in the heart of the Setting Sun. But Siwash, our great God, told Uuyot, the warrior captain of my people, that we must come away from this land and sail away and away in a direction that he would give us. Under Uuyot's orders my people built big boats and then with Siwash himself leading them, and with Uuyot as captain, they launched these into the ocean and rowed away from the shore. There was no light on the ocean. Everything was covered with a dark fog, and it was only by singing as they rowed that the boats were enabled to keep together.

"It was still dark and foggy when the boats landed on the shores of this land, and my ancestors groped about in the darkness, wondering why they had been brought hither. Then, suddenly, the heavens opened, and lightnings flashed and thunders roared and rains fell, and a great earthquake shook all the earth. Indeed, all the elements of the earth, ocean, and heaven, seemed to be mixed up together, and,



JOSÉ PEDRO LOSERO, A SABOBA INDIAN

with terror in their hearts and silence on their tongues, my people stood still awaiting what would happen further. Though no voice had spoken they knew something was going to happen, and they were breathless in their anxiety to know what it was.

"Then they turned to Uuyot and asked him what the raging of the elements meant. Gently he calmed their fears and bade them be silent and wait. As they waited, a terrible clap of thunder rent the very heavens, and the vivid lightnings revealed the frightened people huddling together as a pack of sheep. But Uuyot stood alone, brave and fearless, facing the storm and daring the anger of Those Above. With a loud voice he cried out 'Wit-i-a-ko!' which signified 'Who's there? What do you want?'

"But there was no response. The heavens were silent! the earth was silent! The ocean was silent! All nature was silent!

"Then with a voice full of tremulous sadness and loving yearning for his people Uuyot said: 'My children, my own sons and daughters, something is wanted of us by Those Above. What it is I know not. Let us gather together and bring "pivat," and with it make the big smoke and then dance and dance until we are told what is wanted.' So the people brought pivat—a native tobacco that grows in Southern California—and Uuyot brought the big ceremonial pipe which he had made out of rock, and he soon made the big smoke and blew the smoke up into the heavens while he urged the people to dance. They danced hour after hour until they grew tired, and Uuyot smoked all the time, but still he urged them to dance.

"Then he called out again to Those Above, 'Wit-i-a-ko!' but still could obtain no response. This made him sad and disconsolate, and when the people saw Uuyot despondent and downhearted they became panic-stricken, and ceased to dance, and began to cling around him for comfort and protection. But poor Uuyot had none to give. He himself was saddest and most forsaken of all, and he got up and bade the people leave him alone, as he wished to walk to and fro by himself. Then he made the people smoke and dance, and when they rested they knelt in a circle and prayed. But he walked away by himself, feeling keenly the refusal of Those Above to speak to him. His heart was deeply wounded.

"But as the people prayed and danced and sang, a gentle light came stealing into the sky from the far, far east. Little by little the darkness was driven away. First the light was gray, then yellow, then white, and at last the glistening brilliancy of the sun filled all the land and covered the sky with glory. The sun had arisen for the first time, and in its light and warmth my people knew they had the favor of Those Above, and they were contented.

"But when Siwash, the God of Earth looked round, and saw every-

thing revealed by the sun, he was discontented, for the earth was bare and level and monotonous, and there was nothing to cheer the sight. So he took some of the people and of them he made high mountains, and of some, smaller mountains. Of some he made rivers and creeks, and lakes and waterfalls, and of others, coyotes, foxes, deer, antelopes, bears, squirrels, porcupines, and all the other animals. Then he made out of the other people all the different kinds of snakes and reptiles and insects and birds and fishes. Then he wanted trees and plants and flowers and he turned some of the people into these things. Of every man or woman that he seized he made something according to its value.

"When he was done he had used up so many people he was scared. So he set to work and made a new lot of people, some to live here, some to live there, and some to live everywhere. And he gave to each family its own language and tongue and its own place to live, and he told them where to live and the sad distress that would come upon them if they mixed up their tongues by intermarriage. Each family was to live in its own place, and while all the different families were to be friendly and live as brothers, tied together by kinship, amity, and concord, there was to be no mixing of bloods.

"Thus were settled the original inhabitants on the coast of southern California by Siwash, the God of the Earth, and under the captaincy of Uuyot.

"But at length the time came when Uuyot must die. His work on the earth was ended and Those Above told him he must prepare to leave his earthly friends and children. He was told to go up into the San Bernardino Mountains, into a small valley there, and lie down in a certain spot to await his end. He died peacefully and calmly, as one who went to sleep. He was beloved of the Gods above and Siwash, the God of Earth, so that no pain came to him him to make his death distressful.

"As soon as he was dead the ants came and ate all the flesh from his bones. But the spirit messengers of Those Above looked after him and they buried him so that the mark of his burying place could never be wiped out. The powers of evil might strive, but this place would always remain clearly shown. A lake of water soon covered the place of his burial, and it assumed the shape of a colossal human being. It was the shape of Uuyot, and from that day to this it has remained there. It has been seen by all the people of all the ages, and will never be wiped out of existence. The legs and outstretched arms, as well as the great body, are distinctly to be seen, and even now, in the Great Bear Valley Lake, which is the site of Uuyot's burial, the eyes of the clear-seeing man may witness the interesting sight.

"But it was not all at once that the people could see that Uuyot was buried in this spot. Before they knew it as a fact they sat in a great circle around the place. They sat and wept and wailed and mourned for Uuyot. They made their faces black and then they cut off their hair to show their deep sorrow, and they sat and waited, and wept and wailed, until Those Above showed them the buried body of their great leader and captain.

"And to this day the places where that great circle of people sat may be seen. The marks of their bodies are left in the ground and they will remain there forever, or so long as the body of Uuyot is to be seen.

"Ah! my people were strong and powerful then. There were many of them. Uuyot had led them to be a great people. They made a solid ring around the whole earth. Alas! that ring is broken now."

George Wharton James.

NOTE OF EDITOR. In this story *Siwash* is apparently the same as the *Siwash* = "Indian," of the Chinook jargon, which has travelled down the coast.

THE VINTNER'S BUSH.

A SURVIVAL OF TWENTY CENTURIES.

He that will an ale-house keep,
Must three things have in store ;
A hogshead of ale his guests to regale,
And a *bush* to hang at his door.
A hostess to fill the tankard at will,
And what can a man wish more ?

A VERY long period in folk-history must elapse before a custom of minor importance can become engrafted on the language in the trite form of a proverb ; hence a proverbial saying, found current in Roman writers of the first century B. C., carries back the fact or the thought it embodies to a far remoter date. And when we find that this venerable conception makes itself manifest in similar and even identical forms at the present day, we may confidently claim that it is one of the most ancient exhibits of folk-lore extant.

This claim applies to the use of branches of shrubs or of trees hung before the door of a tavern or wine-shop to announce the sale of wine to the illiterate yet thirsty passer-by ; allusion to this custom is made by Publius Syrus, the celebrated composer of mimes under Julius Cæsar, who wrote, about 45 B. C., a series of maxims now largely neglected. Maxim 968 reads thus :—

You need not hang up the ivy branch
Over wine that sells well.

And Columella, the writer on agriculture, composed about five years later an essay entitled, "*De re rustica*," in which he expresses the same idea more tersely :—

Vino vendibili hedera non opus est.

This proverb has passed into many languages ; the Italians say :—

Al buono vino non bisogna frasca ;

and the French :—

A bon vin il ne faut point de bouchon ;

while the usual English form is :—

Good wine needs no bush.

The Latin original of this widely dispersed saying shows us that the Romans made use of the ivy, the plant sacred to their wine-god Bacchus, a distinct variety of which bears his name. Around this plant clustered many superstitions ; it was commonly believed that Bacchus taught those overtaken with frenzy (a euphemism for *delirium tremens*) to crown themselves with wreaths of ivy to prevent

evil consequences ; ivy cooked in wine was thought to be a useful remedy for ulcers and burns ; and it was claimed that a cup freshly cut from the wood of the ivy could be used to ascertain whether wine placed in it had been adulterated with water, for the wine, they asserted, would filter through, leaving the water ; but later philosophers taught the contrary, that the ivy-cup would retain the wine and allow the water to trickle through, no one ever dreaming of testing the truth of either statement experimentally. All parts of the plant were used medicinally, the leaves, the bark, and the gum that exudes.

To the early inhabitants of the Italian peninsula, therefore, the ivy had special significance, and was recognized as an appropriate sign for calling attention to the popular beverage ; in the course of time ivy became more difficult to obtain, and the uneducated wine merchant gathered for the purpose branches of any conveniently growing shrub. Eventually the significance of the fresh bough was lost sight of and arbitrary substitutes employed, so now the visitor to North Italy¹ sees the taverners using branches of a great variety of trees, wreaths of box, bunches of straw, and of spiral wood-shavings. Exactly how a certain variant gets started it is impossible to say, but in the country districts it evidently follows well established lines of travel, becoming common in a certain province or even a single valley.

The simple branches of trees and shrubs used by taverners must not be confounded with similar leafy boughs employed in summer around the doors and open windows of vendors of meat, and of hucksters, intended to attract flies and to keep them from contaminating the wares offered for sale.

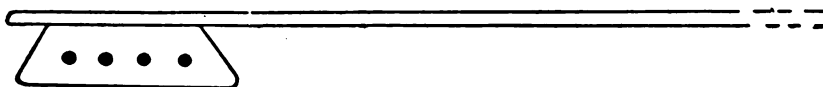
In Valtellina the "bush" takes the form of a wreath of box or of straw, but I have seen more commonly large bunches of wood-shavings, symmetrically cut in spirals often three feet long and as large as a big wasp's nest ; these are ingeniously made by cutting the shaving at the end of a stout piece of soft wood in such a manner that each curl remains attached to the butt, which is about two and a half inches in diameter, and from which they hang in graceful folds. This particular style is seen in the narrow *Calle* of Venice, and on the journey northward through Cadore into the valley of the Piave ; in front of the principal *osterie* of each village, stretching along both sides of the well-kept highways, hangs the *frasca* recognizable by even the least intelligent of the peasants. Near Belluno I noticed a truly singular way of perpetuating the primary idea, an imitation bunch of spiral shavings made of cast-iron and warranted not to rot or to mildew.

¹ I vainly searched for the "bush" in Naples.

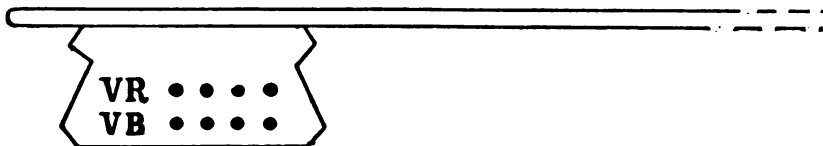
The bunches of wooden curls abound on the Italian slope of the Alps, and cease to be used immediately on crossing the Austrian frontier ; the contrast between their universal use in the Italian valley and their total absence in the Austrian village of Cortina, only three and a half miles across the frontier, is very striking. The custom is also lacking in the important valley of Cordevole, a tributary of the Piave, but the former ends in a mountain pass and forms a cul-de-sac, while the latter is a thoroughfare, showing that this folk-custom follows the lines of communication most frequented.

In the province of Venezia I observed wreaths of straw two and one half feet in diameter encircling a tassel of the same material. In the province of Umbria the bush takes a very peculiar form ; to one end of a long slender stick is attached a thin hatchet-shaped block of wood, on which are painted a row of small black balls, four or five in number ; the balls indicate the price at which the wine is sold, four or five *soldi* the litre.

These signs are seen fastened to the door-posts of the *osterie* in the picturesque town of Assisi on the slopes of Monte Subasio ; the



more common style is that here first given ; a few had the shape of the second cut, with the initials V R and V B prefixed to the rows



of balls denoting *vino rosso* and *vino bianco* respectively.

To determine through what avenues this custom reached distant parts of the Roman Empire is a problem difficult of solution, but if conjecture is permissible it is easy to surmise that the Imperial armies carried with them knowledge of home methods, which were profitably adopted in the new lands through which the thirsty warriors marched ; it is hardly surprising, then, to find that the "bush" in some form has been used in many parts of the Continent and in Great Britain, at periods when tokens were more easily interpreted than printed signs. In those countries where education of the masses has made most progress, these interesting relics of former illiteracy have vanished.

In France "cabaretiers" hang before their shops branches of a

variety of vines and trees, those most commonly used are ivy (*lierre*), holly (*houx*), fir (*sapin*), box (*buis*), and mistletoe (*gui*), also straw; the "bush" is called "bouchon" (*bouchon de cabaret*), and this is used metonymically for a tavern :—

Il n'y a dans ce village qu'un mauvais bouchon.

The only legal recognition of the bush that I have encountered is an edict promulgated February, 1415, by the king of France, the "well-beloved" Charles VI.; he announced that the *couronne*, or *cerceau*, should be used only by those who sold wine perfumed with *sauge* (sage) or *romarin* (rosemary).

In Germany the custom seems to be less in vogue, possibly because the Roman legions met with more stubborn resistance at the hands of the Germans than elsewhere, and the inhabitants were less disposed to adopt customs introduced by their conquerors. The bush is now commonly replaced by an arbitrary sign, consisting of a six-pointed star (two intersecting triangles), made of wood or metal, sometimes having a wine-cup rudely painted at the centre. One writer, noticing this, describes it in the following language :—

This widely known pentacle is formed of the union of the luminous with the obscure triangle, and constitutes Solomon's seal in the Kabbala; it is the image of life, also of inebriety exalting the luminous faculties of the soul at the same time that it increases the weaknesses and misery of the body, and is properly used to indicate places devoted to the modern worship of Bacchus.

The use of the leafy bough is referred to by Karl Ferdinand Gutzkow, the popular dramatist :—

In den tannen-bekränzten Wirthshäusern.

The English proverb, "Good wine needs no bush," seems to have no analogue in German. Of course it can be rendered "Guter Wein braucht keinen Kranz," but this mere translation; in Schlegel's version of "As You Like It" it reads, "Dass der guter Wein keines Kranzes bedarf."

The frequent references to the use of the "bush" found in English literature prove that it was formerly more universal than at present; indeed its history can be imperfectly traced *per saltum* through these literary fragments.

The early poet Geoffrey Chaucer wrote :—

A garland hadde he sette upon his hedde
As grete as it were for an Ale-stake.

This designation of ale-stake is also used by Thomas More one hundred and forty years later :—

Set up for a bare signe, as a taverner's bush or tapster's ale-stake.
(Confut. Tindale, 1532.)

Citing the passages in chronological order, we find that the poet George Gascoigne, courtier to Queen Elizabeth, wrote in 1575 :—

Now adays the good wine needeth none ivye garlande.
(Glass of Government.)

— an almost literal translation of the adage of Columella.

From the "Accidens of Armorie," written at the end of the sixteenth century by Gerard Leigh, we take a peculiarly appropriate paragraph. He wrote in 1591 :—

The common saying is that an ivie bush is hanged at the tavern door to declare the wine within, but the nice searchers of curious questions affirme this is the secret cause, for that tree by his native property fashioned into a drinking vessel plainly describeth unto the eye the subtle art of the vintner in mingling licors, which else would lightly deceive the thirsty drinker's taste.

A few years later, 1598, Shakespeare made the old proverb familiar by citing it in the Epilogue to "As You Like It :"—

If it be true that good wine needs no bush, 't is true that a good play needs no epilogue ; yet to good wine they do use good bushes, and good plays prove the better by help of good epilogues.

In the seventeenth century references to the bush are too frequent to demand further quotation.

Like the three balls of the pawnbroker, the parti-colored poles and metallic basins of the barber-surgeons, the bush of the taverner was a trade emblem that took the place of signboards prior to days of popular education ; the knowledge of the alphabet was limited to the few, the articles advertised were intended for the many.

Henry Carrington Bolton.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Onomatology.* In the "American Anthropologist" (vol. iii. n. s. pp. 669-683) for October-December, 1901, Dr. A. F. Chamberlain treats of the "Significations of Certain Algonquian Animal-Names." The equivalents in various Algonkian dialects of some one hundred names (alphabetically arranged) of mammals, birds, fish, insects, etc., are cited, and the etymologies discussed, the certainties and uncertainties being pointed out, and the correct derivations indicated wherever possible. Only names of such creatures as are native to the environment of the Algonkian peoples are considered in this paper. — Professor Harlan I. Smith's papers in the "American Anthropologist" (vol. iii. n. s. pp. 501-512, 726-736) for July-September and October-December, 1901, a "Summary of the Archæology of Saginaw Valley, Michigan, II.," contain some Algonkian place-names with occasional interpretations. — In the same number (pp. 587, 588) Dr. A. F. Chamberlain discusses the "Etymology of 'Caribou.'" This word is shown to be of Micmac origin and to signify "pawer," — from the animal's habit of shoveling or pawing the snow with its fore legs in its efforts to find the grass upon which it feeds. This Micmac etymology is on the authority of Dr. A. S. Gatschet, and settles, apparently, the origin of this much discussed word. — *Arapaho.* Mr. Walter C. Roe's paper on "An Indian Art," in the "Southern Workman" (vol. xxx. pp. 531-534) for October, 1901, treats in general fashion of the bead-work of the Arapahos, — "the one Indian art worthy of the name that remains to them." This art, partly on account of "the changed conditions of Indian life," and partly by reason of "the unfortunate attitude of hostility to everything distinctively Indian taken by many government officials and missionary workers," has degenerated of late years. The author pleads for the resuscitation of this ancient art. — W. J. Harsha's story "Neatha and the White Man's Bird," in the same periodical (pp. 578-586) for November, contains some Arapaho words and folk-lore items. The tale deals with an Indian's experience with the hen. — *Blackfoot.* To the "American Anthropologist" (vol. iii. n. s. pp. 650-668) for October-December, 1901, Mr. G. B. Grinnell contributes a paper (illustrated by three plates figuring nine lodges) on "The Lodges of the Blackfeet," embodying information obtained during a recent visit to these Indians. The preparation and tanning of the skin-coverings, the new lodge feasts, the sewing, the putting-up the lodge, the painting of the lodge, special ceremonies, origin-legends, symbolism, etc., are treated of. The ancient lodges were

"always made of an even number of skins" (8, 12, 14, 16, 20-30, 32, 34, 38). They were made only of buffalo-cow skins and constructed early in summer or in spring-time. Of the painted lodges we are told that "in a majority of cases the designs or the medicine which belongs to them, or both, have come to the original painter of the lodge through a dream, and where this is the case, it is commonly indicated by the butterfly (*a-pün'-ni*) cross at the back of the lodge, immediately below the smoke-hole." The myth of the origin of two important lodges is given at pages 658-660, and that of another on page 663. The custom of lodge-painters, for some unexplained reason, is to show the male animal on the south and the female on the north side of the lodge. There is much valuable information in this paper.

ATHAPASCAN. *Déné*. To the "Transactions of the Canadian Institute" (Toronto) Rev. A. G. Morice contributes (vol. vii., 1901, pp. 15-27) a valuable and interesting paper on "Déné Surgery," *résumé* the results of his investigations of the surgical practices of these Athapascans of northern British Columbia. Bleeding, burning, blistering, treatment of fractures and deformities, uterine troubles, parturition, cataract, etc., are considered more or less briefly. — *Apache and Navaho*. In the "American Anthropologist" (vol. iii. n. s. pp. 585, 586), Mr. Walter Hough publishes a note on "Apache and Navaho Fire-Making." Among the Navaho, it appears, "general acquaintance with the art of fire-making with the drill has passed away, only medicine-men practising it now." With the White Mountain Apaches fire-making "is refreshingly primitive, being carried on as though the white man had never existed." The Apache and Navaho names for the drill and its parts are given.

CALIFORNIAN. The articles (vol. xiv. pp. 486-496; vol. xv. pp. 38-49) in the "Land of Sunshine," — a translation of Miguel de Costanzo's account of the expedition of 1769, — contain some notes on the Indians, their customs, language, etc. A few words and the numerals of the Santa Barbara Indians are given on page 41. — In the same journal (vol. xv. pp. 223-227), M. C. Frederick writes of "Some Indian Paintings," — in the so-called "Painted Cave" (visited by Hoffman in 1883), on an old Indian trail near Santa Barbara. These paintings in red, white, yellow, and black, are still quite fresh. They include human figures, geometrical designs of various sorts, tree-forms, etc. Legend attributes them to a peace-making between the Santa Barbara and Santa Ynez Indians. Three text-illustrations are given. — To "Man" (London, 1901), Mr. O. M. Dalton contributes (pp. 23, 24) a "Note on a Specimen of Basket-Work from California recently acquired by the British Museum." On one side are animal, and on the other human figures.

KIOWA. In the "Southern Workman (vol. xxx. pp. 501-504) for September, 1901, Mr. James Mooney writes briefly of "Indian Shield Heraldry," with special reference to the Kiowas. The shield is the warrior's most precious possession, and the details of its decoration and ornamentation are the inspiration of his vigil-dreams. The color and decoration of the shield are symbolic, and every shield has its origin myth. Thirty years ago the Kiowa counted some two hundred shields, — "in 1892, only six remained. Of these I have secured three for the National Museum, two are owned by private parties, and only one is now with the tribe."

OTOMI. Mazahua. Dr. K. Sapper's brief article, "Ein Bilder-katechismus der Mazahua," in "Globus" (vol. lxxx. pp. 125, 126) is a *résumé* of the paper of Dr. N. León in the "American Anthropologist" (vol. ii. n. s. pp. 722-740), with reproduction of the hieroglyphic Pater Noster, Ave, and Credo.

SALISHAN. Shushwap. With the title "The Oberammergau of the Far West," the "Toronto Globe" publishes, in its issue for March 1, 1902, a brief illustrated account of the presentation in June, 1901, first at the little Indian village of Skwa on the Lower Fraser in southern British Columbia of a version of the Passion Play by the Shushwap Indians, and again two weeks later at Kamloops, B. C. The last was attended by a large concourse of Indians. The success is said to have been such that "it is likely that the Indians of British Columbia will annually repeat these representations." This Indian Passion Play was the outcome of the efforts of Fathers de Jeune and Chirouse, the latter acting as director of the ceremonies. — *Sk'qō'mic.* Mr. C. Hill-Tout's "Notes on the Sk'qō'mic" in the "Report of the British Association (Bradford Meeting, 1900) for the Advancement of Science" (pp. 472-547), is really an extended ethnographical and ethnological account of this Salishan people. Tribal names, social organization, mortuary, birth, and pregnancy customs, marriage, naming, and puberty customs, houses and contents, dress, tattooing and painting, games, dances, potlatches, wars, food, physical characteristics, archæology, linguistics (pp. 495-518 contain brief grammatical sketch and vocabulary), folk-lore (pp. 518-549 contain the English text of thirteen myths and tales) are some of the topics considered. This article contains many new facts concerning a people first visited by Captain Vancouver in 1792, of whom Mr. Hill-Tout observes "they are probably the most industrious and orderly band of Indians in the whole Province, and reflect great credit upon the Roman Mission established in their midst." Their industry and thrift were noticed by Captain Vancouver. The social organization of the Sk'qō'mic has been very much broken up by missionary and white influence. In the matter of puberty customs "it

would seem that no two girls necessarily follow the same procedure." These Indians had also "a custom of 'bringing out' a girl, not altogether unlike the custom among ourselves." Concerning the Sk'qō'mic language we learn that "colloquialisms and 'slangey' phrases are quite common, and these are active factors of change in the Sk'qō'mic language as in others." The author is of opinion also that "precisely the same laws prevail in the speech of unlettered peoples like the Sk'qō'mic as in the language of cultivated and literary stocks." In his grammatical notes Mr. Hill-Tout has sought to record the "classic forms." The folk-tales treat of the deeds and adventures of "Qais, the transformers," twins, the shaman's daughters, the serpent-slayer, the deserted youth, the chief's daughter, the copper-man, the raven, the skunk and the mink, the rain-man, the witch-giantess, the beaver, etc. In the last tale called "Wild Men Story," contrary to the ingenious theory of Horatio Hale, the Sk'qō'mic say of the descendants of an outcast couple, "though living in a wild state, without proper tools or other utensils, they never forgot their mother's speech, but always conversed together in Sk'qō'mic." — "Among the Skokomish Indians," by Lida W. Quimby, in the "Southern Workman" (vol. xxx. pp. 511-513) for September, 1901, treats of domestic life, funerals, weddings, etc. Here the husband gives a "potlatch" on the death of his wife. The "old Indians" are said to prefer being married by a white preacher.

SERI. Dr. W. J. McGee's "The Wildest Tribe in North America, Seri and the Seris," in the "Land of Sunshine" (vol. xiv. pp. 364-376, 463-474), is based upon his detailed account of these interesting "savages" in the sixteenth Annual Report of the Bureau of American Ethnology.

SIOUAN. *Dakota*. Under the title "Aus dem Bekenntnissen eines Dakota-Medizinmannes," Father A. Perrig, a missionary among the Sioux, publishes in "Globus" (vol. lxxx., 1901, pp. 128-130) a German version of the "confession," made in his native language, of a "medicine-man" of the Dakotas. The sweat-bath procedure, dream-interpretation, preparation and use of poison, etc., are briefly noted. — *Ogalala*. In the "Southern Workman" (vol. xxx., 1901, pp. 646-649), Annie B. Scoville writes of "Ogalala Day Schools." The day school introduced by the whites has to fight against the Indian "dance-house." This "Indian Omaha," as the author styles it, "is school and church, the centre of social and public life for the Pagan party."

UTO-AZTECAN. *Mexican*. In the "Análes do Museo Nacional de México" (1901; Gramaticas, ii. 109-124, 125-140) the publication of Father J. de Carranza's "Arte de la lengua Mexicana" is continued. — In the same journal (vol. vii. pp. 129-132) the conclud-

ing part of an anonymous MS. in Nahuatl from the Chavero collection is published, and A. Chavero has the last part of his article on "La piedra del sol," which treats of the signs *tecpatl*, *quiahuatl*, and *xochitl*. — The same volume contains three essays of J. F. Ramirez: "Apuntes de la cronología de Sahagun" (pp. 137-160, 161-166), "Cronología de Boturini" (pp. 167-194), and "Estudio sobre las particulas nahuas" (pp. 195, 196), all from unpublished MSS. in the Chavero collection. The first (concluding section) treats of Sahagun's chronology, — calendar, feasts, superstitions, lucky and unlucky days, etc. The second discusses the calendar and its origin, the seasons and cardinal points and their symbolism, deities, etc., time-divisions, periods, etc., and their symbolism, — at pp. 183-194 extracts are given from Boturini's "Historia General" dealing with Nahua chronology. The last (first part of essay) is concerned with the particle *a* to *ach*. — In "Globus" (vol. lxxx., 1901, pp. 223-226), under the title "Zwei hervorragende Stücke der altnexikanischen Sammlung der Christy Collection in London," Dr. E. Seler treats (with eight text-figures) of the specimen known as Humboldt's "Aztec priestess," and a stone mask of the god Xipe now in the Christy Collection, London. According to Dr. Seler the "Aztec priestess is Chalchuihtlicue, the goddess of water. The mask probably came from Teotlican del Camino, where was once a great centre of worship of the vegetation-god Xipe. — *Hopi*. Professor J. Walter Fewkes's article on "The Lesser New-Fire Ceremony at Walpi," published in the "American Anthropologist" (vol. iii. n. s. pp. 438-453) for July-September, 1901, is illustrated with two plates, one of which reproduces native figures of Sumaikoli, Kawikoli, and Yaya priests. After a brief introduction the Yaya priests, the Sumaikoli ceremony and secret rites, the public exhibition of Sumaikoli, etc., are treated of. The Sumaikoli, or "lesser new-fire ceremony" of the Hopi Indians, is "a fire festival of the Yaya, or Fire-priests, in which fire is ceremonially kindled with secret rite, and masked beings sometimes appear in public." This ceremony probably came to Walpi from Zuñi, the Rio Grande Pueblos, or Hano. It is primarily a prayer for the germination of life (for rain and other blessings also), and the special gods "worshipped" are the Germ-father and the Germ-mother, — we have here a recognition and exaltation of the dualism of sex in nature. The mixed character of the Hopi is seen in the different god-names, which, however, have followed the general laws of unification of conceptions. According to Dr. Fewkes, "the keynote of primitive religion is sympathetic magic," and "by the symbolic act, of kindling new fire, the Hopi priest believes that he can cause the gods to make corn germinate."

CENTRAL AMERICA.

MAYAN. *Maya.* In his discussion of "Der Mayagott des Jahreschlusses" in "Globus" (vol. lxxx., 1901, pp. 189-192), Dr. E. Förstemann concludes that the Maya deity of the year-end, called *Mam* (*i. e.* "grandfather") is represented by an old bald-headed man sitting, or leaning upon a staff. The *nayebab*, or five end-days of the Maya year and the deities corresponding to them in the Codices (the Dresdensis especially) are treated of. The article is illustrated with six text-figures. — In the "Zeitschrift für Ethnologie" (vol. xxxiii., 1901, pp. 101-126) Professor E. Seler discusses in detail "Die Cedra-Holzplatten von Tikal im Museum zu Basel." The wooden (*cedrela*?) plates from Tikal now in the Basel Museum contain hieroglyphic carvings which are "among the best specimens of Maya art." The glyphs of the Tikal plates are compared with the figures on the monuments of Palenque, Copan, etc., and the development of the sign for "eve" treated of in particular. The article is illustrated with twenty-seven text-figures. — To the "American Anthropologist" (vol. iii. n. s. pp. 697-700) for October-December, 1901, Mr. C. P. Bowditch contributes a brief paper "On the Age of Maya Ruins." Among the conclusions reached is "the fact that Piedras Negras, Copan, Palenque, and Quirigua flourished contemporaneously for at least a part of their existence." The date of Chichen Itza is "later than any of the dates found above." — *Kekchi.* In his article on "Speise und Trank der Kekchi Indianer," published in "Globus" (vol. lxxx., 1901, pp. 259-263), Dr. Karl Sapper gives a detailed account of the food and drink of the Kekchi Indians of Guatemala. The chief portion of the paper is concerned with the food and drinks obtained from maize. The foods of vegetable origin other than maize, fruits, etc., are also discussed. These Indians, curiously enough, are said to boil, but never to roast hens and turkeys. Dr. Sapper points out that the native American and pre-Columbian cacao is being gradually driven out of use by coffee. The Indian names of the articles of food and drink are given. Animal foods are comparatively rare.

SOUTH AMERICA.

ARAUCANIAN. In the "Anales de la Universidad" (Santiago de Chile) Dr. T. Guevara continues (vol. cviii.-cix. pp. 1057-1097; cix.-cx. 123-187, 197-282) his "Historia de la civilizacion de Araucanía," treating in detail of the third general rising and the Indians and the events in Chile from 1610 to the end of the century, and of the fourth and fifth risings which occurred in 1723 and 1766.

BOTOCUDO. In "Globus" (vol. lxxx., 1901, pp. 242, 243), F.

Schultze writes briefly of "Die erste ethnographische Skizze über die Botokuden in deutscher Sprache." The first sketch in German of the Botocudo Indians is contained in a translation by Ruchamer (1508) of an Italian rendering of the Portuguese account of the voyage of Cabral. The Portuguese explorer, who saw them in 1500, before contact with European culture, described them as "merry, peaceable, and kindly savages."

COLOMBIA. Of Mr. F. C. Nicholas's interesting paper on "The Aborigines of the Province of Santa Marta, Colombia," in the "American Anthropologist" (vol. iii. pp. 606-649) for October-December, 1901, pages 607-636 are occupied by a translation of portions of Father de la Rosa's "Floresta de la Santa Iglesia Catedral de la Ciudad de Santa Marta," written in 1739. The rest of the article deals with recent observations. Personal appearance, food, dress and ornament, occupations, childbirth, feasts, disease and death, weapons, medicine, fights, chiefs, vendetta, games, puberty-fasts, inheritance, burial customs, etc., are treated of among the various tribes of this region, the Aurohuacos; Pintados, Chimiles, and Alcoholados; Orejones; Acanayutos; Pampanillas; Tupe; Motilones; Guagiro (Goajira); Cocinas. The Aurohuacos "hold it an honorable death to hang themselves, and a sick person will do so on losing hope of health." They believe that "a child conceived during the night will be born blind," hence do not live together as man and wife in the dark. Much other curious information is vouchsafed by the worthy Father concerning other tribes as well. He proposed, *e. g.*, to call the Goajiras "Chinch-bugs (*Chinches*) from their likeness to the chinch-bug that can hide in the smallest places." Among the Goajiras in the time of Father de la Rosa "the game of ball was much used, because with it they advance the exercise of the arrow [the ball is tossed into the air and shot at], thus giving them strength for battle." They have also "various customs, which for obscenity cannot be written." With the exception of the Goajiras and Motilones the Indian tribes described by Father de la Rosa have almost entirely disappeared. These two, however, "are said to be rapidly increasing in the wild fastnesses of their country of the Painted Andes." The following fact is recorded concerning the Aurohuacos, of whom some remnants still exist in the Sierra Nevada: "A small boy, living near their country, who had been among them, and could imitate anything, because of very sharp memory, was beginning to be held in some reverence, and was known as *Mama Pelu* [*mama* = 'chief and shaman in one'], hence by this time he may have acquired great influence among the Indians." The marriage customs of these Indians are very curious. Their objection to taking medicine and their belief that "all sick-

ness is a punishment for sin" have a modern counterpart. The account of the prophet Tach (at pp. 641-644), Mr. Nicholas thinks, is the reflection of missionary teaching. Among the Goajiras the author detected "a type almost Roman." They are said even now to practice cannibalism occasionally. They have never been really conquered by the whites. The Motilones seem to be of Carib stock, the Goajiras of Arawak affinity.

OTOMACO. In the "Sitzungsberichte der anthropologischen Gesellschaft in Wien" (1900, p. 205), J. V. Zehsko has a note "Einige weitere Nachträge zur Geophagie," treating of earth-eating by the Otomaco Indians of Venezuela and the half-breeds about Urbana.

GENERAL.

ARROWS. To the "American Anthropologist" (vol. iii. n. s. 431-437) for July-September, 1901, Mr. Charles C. Willoughby contributes an article (with one plate and three text-figures) on "Antler-pointed Arrows of the Southeastern Indians." The arrows considered belonged in all probability to some of the southern Algonkian tribes or some of the neighboring Siouan or other stocks. — Professor Thomas Wilson's article (Ibid. pp. 513-531) on "Arrow Wounds" contains some notes on Indian arrows, their extraction, etc.

BASKETRY. In the "Southern Workman" (vol. xxx. pp. 439-448) for August, 1901, Mr. G. W. James has a general illustrated article on "The Art of Indian Basketry." Says the author of the Navahos: "Until quite recently it was denied that the Navahos were basket-makers, yet I have found them at the work of weaving baskets, and now have several baskets made by them." But the *tusjehs*, or water bottles, of the Navahos are made by the Paiutes.

BIBLIOGRAPHY. In the "American Anthropologist" (vol. iii. n. s. 532-541) for July-September, 1901, Professor M. H. Saville publishes "Mexican Codices — A List of Recent Reproductions." Of the reproductions of codices here enumerated, which have been published during the years 1885-1901, the great majority are of Nahuatl origin or connections, and the appearance of some of the best of them in their new form is due to the generosity of the Duc de Loubat. Since the article of Mr. Saville was printed, the Codex Nuttall has been issued by the Peabody Museum, and two other codices are about to appear in Florence and in Mexico respectively. Of the pre-Columbian Codices formerly published by Lord Kingsborough, six, we learn, still remain to be brought out in exact facsimile. During the past six years there has been a notable impulse given to the study of the hieroglyphics and palæography of ancient America.

BONE-PAINTING. Pages 714-725 of Dr. A. Hrdlicka's article on "A Painted Skeleton from Northern Mexico, with Notes on Bone-Painting among the American Aborigines," in the "*American Anthropologist*" (vol. iii. n. s. pp. 701-725) for October-December, 1901, treat of "painting on human bones in America" and the significance of bone-painting. Stained or painted bones are reported from so many sections of the continent that "on the whole it seems that one or another use of red pigment, particularly ochre, has been quite general in the funerary rites of the American Indians." According to the author, "bone-painting among the American aborigines seems most probably to be a development of the custom of painting the corpse, just as the latter is an extension of the custom of painting the living." Reverence, soul-preservation, defensive mimicry on the journey to the other world, preservation of the bones, etc., are some of the theories suggested or practices in vogue concerning bone-painting.

CHARACTER. The general character of the Indian and its expression in his life and institutions are discussed in the paper of A. L. Benedict, "Has the Indian been misjudged?" in the "*International Journal of Ethics*" (vol. xii. pp. 99-113) for March, 1901.

DRILLING. Mr. W. J. Wintenberg's paper on "Drills and Drilling Methods of the Canadian Indians," published in the "*Reliquary*" (London, 1901, vol. viii. pp. 262-266), discusses briefly, with twenty-two text-figures, the methods (pump-drills, stemmed drills, double-pointed drills, etc.) of drilling stone in use among the Indians of the Province of Ontario.

POTTERY. In the "*American Anthropologist*" (vol. iii. n. s. 397-403) for July-September, 1901, discusses (with three plates) the "Use of Textiles in Pottery Making and Embellishment," with particular reference to the southern Appalachian region.

A. F. C. and I. C. C.

THE LEGEND OF THE HOLY GRAIL

VII.

THE GRAIL AND GLASTONBURY.

My articles on this legend (vol. x., 1897, Nos. 37, 38, 39; vol. xi., 1898, No. 40; vol. xii., 1899, Nos. 46, 47) require an afterword; appended notes relate to earlier papers of the series.

The treatise on the Church of Glastonbury, attributed to William of Malmesbury, recites that Philip the Apostle sent to Britain twelve disciples, over whom he placed his friend Joseph of Arimathia (Arimathæa); the twelve preach the gospel, and arrive at Glastonbury, an outlying and swamp-surrounded island (cultivable lands in Somerset were so called), known as Iniswitrin or Insula Avalloniæ; here they live as hermits, and build the first church of Saint Mary. The author also ascribes the settlement of the place to twelve brothers from the north.

Robert de Boron mentions twelve brothers, nephews of Joseph of Arimathia, of whom one is a priest and missionary; these proceed to the Vales of Avalon, a wilderness in the west.

In the year 1191, the bones of King Arthur were exhumed at Glastonbury. It has been suggested that only from this date had the place been identified with Avalon, passages to that effect contained in "De Antiquitate" being interpolations. On the other hand, recent criticism has defended the genuineness of these mentions, as written by William about 1135. The results of my own inquiry (elsewhere to be presented) have convinced me that the former opinion is correct, and that the extant text of "De Antiquitate" represents a very much expanded and altered recast of 1191; before that date no one had dreamed of Joseph as a British evangelist, or of Avalon as anything else than a fairy isle. If this be so, the Avalon of Robert (contrary to my former opinion) is Glastonbury.

The earliest work of the cycle, the *Perceval* of Crestien, is no story of the Grail; the dish belongs to an episode originally incidental, which, as often happens in romantic evolution, has set up an independent development. The true inventor of the tale was Robert, whose imaginative romance was based on suggestions supplied by "De Antiquitate," apocryphal literature relating to Joseph of Arimathia, and the *Perceval*; its subsequent history of the legend, completed in a few decades, consists of successive and fanciful concordances of Robert and Crestien.

NOTES.

Recent critical literature. The French poetry of the cycle is examined by G. Gröber, *Grundriss der romanischer Philologie*, ii. 1, 3, 1898, pp. 500-510, 521-523; he supposes both Crestien and Robert to have used the book of Count Philip, a Latin work composed in England.

A perusal of the book of E. Wechssler, *Die Sage vom Heiligen Gral*, has not changed any of the opinions expressed in these papers; Wechssler thinks the supposititious book to have been written by Welshmen.

The origin of the legend has lately been discussed by A. N. Wesselofsky, *Zur Frage über die Heimath vom Heiligen Gral*, in *Archiv für Slavische Philologie*, xxxii. 1901, 321-385. He refers the romances to oriental sources, assuming two variant forms of the history, used respectively by Robert and the author of the so-called Grand St. Graal. No fragment of any similar oriental composition can be adduced; the argument, purely hypothetical, is in a measure based on etymologies regulated by concordances of sound.

Perceval. (I.) The prologue is vulgar nonsense in method, matter, and style heaven-removed from Crestien. The pointless parallel between Philip and Alexander is founded only on the rhyme, *Alexandres-Flandres*. The statement that the poet merely rhymed material transmitted by the patron is verbally (and stupidly) imitated after the pleasing opening lines of the Charete, in which Crestien had made a similar assertion in regard to Marie of Champagne; that the trouvère worked for Philip is borrowed from Mennecier (who, however, probably only affirmed that Crestien had written in the time, not in the name, of the count), see Potvin, vi. 157. *Galais*, in the sense of rude, rustic, compare Tristan, ed. Michel, i. 223. *Graal*, dish, is a common romance word, see Potvin, 16761, and Godefroi, Dictionary. The derivation is probably from *crates*; *gradale*, Ducange; the original meaning seems to have been basket, Wesselofsky, *op. cit.*, 337.

Robert de Boron. (II.) The text, both of the verse and prose, has Avaron (*vaus d'Avaron*); but that the form is only a scribal error for Avalon is clear from the play of words, l. 3351 (see the prose), with *avalant*. Compare, also, Higden, Polychronicon, v. 332, where Arthur is said to be buried in *valle Avallonia juxta Glastoniam*. Wesselofsky, p. 343, derives Avaron from the Syrian word *hevārā*, white; an unfortunate example of etymologizing method. The epilogist says that missing sections of the tale will be lost unless he finds time to treat them; this is a confession that the pretended book of the Grail (assumed according to the usual mediæval fiction) has no existence outside of his inner consciousness.

Second continuator. (III.) Gröber thinks Gaucher earlier than the Gawain continuator; comparison of passages relating to the Black Hand, Potvin, 19926, 24470, will give an opposite result.

Pellesvaus. (IV.) The abstract needs correction. The car accompanied by the damsels is laden with heads of knights who have perished because of Perceval's failure to put the question. Perceval's father is cousin of Lancelot's father, Ban of Benoyc, p. 107; the name shows that the late writer knew the prose Lancelot. The Grail varies through five forms of manifestation, the last being a chalice, p. 250.

William Wells Newell.

THIRTEENTH ANNUAL MEETING OF THE AMERICAN FOLK-LORE SOCIETY.

TOGETHER with the American Society of Naturalists and Affiliated Societies, the American Folk-Lore Society met in Chicago, Ill., December 31, 1901, and January 1 and 2, 1902.

On Tuesday, December 31, the Societies met in Kent Theatre, University of Chicago, at 8 P. M. An address of welcome was given by President W. R. Harper. A lecture was read by Dr. L. O. Howard, the subject being "International Work with Beneficial Insects."

At 9.30 P. M., in the President's house, a reception was given to all the Societies by President Harper.

On Wednesday, January 1, the Society met for business in the Field Columbian Museum, at 10 A. M., the President, Prof. Frank Russell, in the chair.

The Secretary presented the report of the Council.

The membership of the Society, at the end of 1901, was as follows: Honorary members, 15; life members, 12; annual members, 325; libraries subscribing, 77; total, 429.

During the year no additional volume of the *Memoirs of the American Folk-Lore Society* has been issued. Members who have subscribed to the Publication Fund for 1901 will, of course, be entitled to the next volume, which is expected to appear in the course of the year 1902. This will form the eighth volume of the *Memoirs*, and will be entitled, "Maryland Folk-Lore," being a collection which for several years the Baltimore Folk-Lore Society has been engaged in making, and which the same Society is now preparing for publication. It is intended to follow this, in 1903, by volume ix., in which will be published a Mexican Miracle Play, as annually performed in Mexico, edited by Prof. Frederick Starr.

The increase of membership of the Society is much to be desired; as the easiest means for accomplishing such purpose, is recommended the formation of local branches or groups for the study and collection of traditional material. It is hoped that during the current year some progress may be made in this direction.

During the year 1901 the *Journal of American Folk-Lore* has reached its thirteenth volume, under the editorship of Prof. A. F. Chamberlain; the policy of the *Journal* and its character as a repository of hitherto unpublished traditional matter, and as a guide to the study of American aboriginal and other folk-lore, has undergone no change.

The Report of the Treasurer from December 28, 1900, to December 30, 1901, is herewith presented :—

RECEIPTS.

Balance from last statement	\$1435.47
Subscriptions to Publication Fund	155.00
Sale of Memoirs through Houghton, Mifflin & Co.	145.38
Sale of Journals through Secretary	39.00
Sale of Memoirs through Secretary	23.00
Sale through Treasurer to Field Columbian Museum, Journals	29.70
Life membership, Fred. W. Lehmann	50.00
Annual fees	987.00
Postage35
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	\$2864.90

DISBURSEMENTS.

H. O. Houghton & Co., for manufacturing Journal, No. 51	\$223.05
H. O. Houghton & Co., for manufacturing Journal, No. 52	255.92
H. O. Houghton & Co., for manufacturing Journal, No. 53	208.93
H. O. Houghton & Co., for manufacturing Journal, No. 54	192.83
E. W. Wheeler, printer, Cambridge, Mass.	54.35
To local branches, E. Remick, Treasurer, Boston, Mass.	29.00
To local branches, M. L. Fernald, Cambridge, Mass.	15.00
To local branches, Mrs. A. D. McLeod, Cincinnati, Ohio	12.50
Second National Bank, New York, N. Y., collection of checks	5.00
	<hr/>
	\$996.58
Balance to new account, December 30, 1891	1868.32
	<hr/>
	\$2864.90

Note. According to a vote of the Council, an annual concession of fifty cents for each member is allowed to local societies having over twenty-five members.

No nominations for officers having been received by the Permanent Secretary, as provided by the Rules, nominations of the Council were announced, and the Secretary was instructed to cast a ballot for officers for the year 1902, as follows :—

PRESIDENT, Prof. George A. Dorsey, Field Columbian Museum, Chicago, Ill.

FIRST VICE-PRESIDENT, Dr. J. Walter Fewkes, Bureau of Ethnology, Washington, D. C.

SECOND VICE-PRESIDENT, Mr. James Mooney, Bureau of Ethnology, Washington, D. C.

COUNCILLORS (for three years), Prof. Livingston Farrand, Columbia University, New York, N. Y. ; Prof. Frederick Starr, University of Chicago, Chicago, Ill. ; Dr. J. H. Woods, Harvard University, Boston, Mass.

The Permanent Secretary was given authority to arrange the time and place of the next Annual Meeting, in conjunction with the American Society of Naturalists and Affiliated Societies.

The business being concluded, the Society proceeded to the reading of papers on the programme, which was as follows : —

The Vintner's Bush, H. CARRINGTON BOLTON, Washington, D. C.

Notes of Cree Folk-Lore, ALEXANDER FRANCIS CHAMBERLAIN, Worcester, Mass.

Work accomplished in the study of American-Indian Folk-Lore, ALEXANDER FRANCIS CHAMBERLAIN, Worcester, Mass.

A Creole Ball Game, STEWART CULIN, Philadelphia, Pa.

Some Aspects of Maidu Mythology, ROLAND B. DIXON, Cambridge, Mass.

Notes on the Cheyenne Sun-Dance (with Stereopticon Illustrations), GEORGE A. DORSEY, Chicago, Ill.

Sun-god Personations among the Hopi, J. WALTER FEWKES, Washington, D. C.

Orenda, a Definition of Religion, J. N. B. HEWITT, Washington, D. C.

A Myth from Indian Tribes of the San Joaquin Valley, JOHN WILLS NAPIER HUDSON, Chicago, Ill.

Customs and Rites concerning the Dead among the Sauks and Foxes, WILLIAM JONES, New York, N. Y.

On the Collection of Early English-American Songs and Song-Games, WILLIAM WELLS NEWELL, Cambridge, Mass.

Exhibit of Bahos (from the Ruins of Walpi), CHARLES L. OWEN, Chicago, Ill.

Legend of Bantugan, National Hero of the Moros of Mindanao, R. S. PORTER, Chicago, Ill. (now serving in the Philippine Islands).

"Know, then, Thyself" (Presidential Address), FRANK RUSSELL, Cambridge, Mass.

Symbolism of Crow Indians, R. S. SIMMS, Chicago, Ill.

The Tastoanes, FREDERICK STARR, Chicago, Ill.

The Annual Discussion was held at Kent Theatre, Wednesday, 3 P. M. Subject, "The Relation of the American Society of Naturalists to other Scientific Societies."

The Annual Dinner took place at the Auditorium Hotel, Wednesday, 7 P. M. An Address was delivered by Prof. William T. Sedgwick, President of the American Society of Naturalists.

The Societies meeting with the American Society of Naturalists are: The American Morphological Society, The Association of American Anatomists, The American Physiological Society, The American Psychological Society, The Western Philosophical Association, The Society of American Bacteriologists, Section H, An-

thropology, of the American Association for the Advancement of Science, The American Folk-Lore Society.

A resolution was adopted expressing the thanks of the American Folk-Lore Society to the University of Chicago, the Field Columbian Museum, and the Quadrangle Club of Chicago.

Committees of the Council for 1902 are as follows : —

On Publication : Dr. Franz Boas, Prof. Frank Russell, Prof. Frederick Starr, the President and Secretary.

On Local Societies : The Presiding Officer of each Local Branch, with the President and Secretary.

On Music (continued) : Dr. Franz Boas, New York, N. Y. ; Mrs. W. R. Bullock, Baltimore, Md. ; Mrs. Otto B. Cole, Boston, Mass. ; Miss Alice C. Fletcher, Washington, D. C. ; Mr. Henry E. Krehbiel, New York, N. Y.

NOTES AND QUERIES.

NOTES OF CREE FOLK-LORE. — The Crees, or Nehiyawok (probably "real men," "men par excellence"), as they call themselves, are the characteristic Algonkins of the Canadian northwest, extending from Labrador to the Rocky Mountains, and from Lake Superior to the far north. They are also one of the most numerous of the Indian tribes now existing, while their language is to the great northwest what French once was for civilized Europe, and is looked upon by some authorities as being perhaps the oldest representative of the Algonkian linguistic stock.

The items of folk-lore recorded here are extracted from the "Dictionnaire de la Langue Crise" (Montréal, 1874) by Father Albert Lacombe, a most valuable and interesting book. The words are arranged where they belong in the Cree-French part of the Dictionary with page indication.

1. *Atayokkan*. This word, besides its etymological meaning of "tale, fable," signifies also "the fabulous genii, or what one might call the gods of the Indians" (p. 316). *Atayokkan* is derived from *âtayokkew*, "to tell stories," whose remoter origin is perhaps from the radical *ât*, "to renew," "to do again." The corresponding Ojibwa *atisokan* seems limited to the meaning of "fable, tale, story."

2. *Ayamittâkusiw*, "to talk, preach" (p. 321). This word is used only of the sorcerers, or shamans, when making their harangues before performing their "medicine." According to Lacombe, this word cannot be applied to the Christian priest, but only to the "medicine-man." Nevertheless this word and the Cree term for "Christian" ultimately come from the same radical, *ayami*, "to speak."

3. *Kâkikekkamik* (p. 363). The name of "the first man in the Indian legends." This word signifies, literally, "always earth," being derived from *kâkike*, "always," and the suffix-radical, *kamik*, "earth."

4. *Kâmâtjiwaham* (p. 366), "to sing the song of triumph." This expression is employed only when "returning from a battle, the Indians dance and sing, holding their scalp-trophies in their hands." The song of triumph itself is *kâmâtjiwahigan*.

5. *Kâskipitâgan* (p. 373), "bag of skin, in which the shaman puts his medicine. The word is derived, with the suffix *-kan*, "instrument" from *kâskipitew*, "to close hermetically" (e. g. a bag by means of a string), the remoter origin of which is from the radical *kâsk*, "to close, shut." At present the name *kâskipitâgan* is also applied to a metal tobacco-box.

6. *Kwâsihew* (p. 379), "to steal a woman for the purpose of marrying her." The act of wife-stealing is *kwâsihiwewin*.

7. *Kweskusiw* (p. 388), "to whistle." The Indians believe that the spirits of the dead "whistle" at night.

8. *Kihikusimow* (p. 389), "to fast." This is the term employed to designate "the fasts which the heathen Indians carry out on a high hill, trying to sleep, in order to obtain from their manitous mysterious dreams." The "fast" itself is *kihikusimowin*.

9. *Kiskitâsis* (p. 406). This term, which signifies literally "little leg-gings," is sometimes applied to women, because their leggings are shorter than those of the men. The word is derived from *kisk*, "short," and *mitâs*, "leggings."

10. *Kosâbattam* (p. 422), "to make medicine (practise sorcery, — faire la jonglerie)." The action itself is *kosâbattamowin*, and the place where it is carried on (la jonglerie) *kosâbatchigan*.

11. *Kutchiw* (p. 425), "to try." This word is employed with respect to the superstitious procedures in which "the Indians try to do wonderful things, to impose upon people." The action itself is *kutchiwin*.

12. *Manâtjittowok* (p. 435), "they do not speak to each other." This word is used of the son-in-law and mother-in-law, whom custom forbids speaking to each other. The action in question is *manâtjimâgan*. The ultimate radical of these words is *mana*, "to take care, be circumspect."

13. *Mâwikkâsiwew* (p. 447), "to weep for the dead." An Indian, desirous of getting up a war-party, weeps for their relatives killed by the enemy in the presence of the warriors. The action itself is *mâwikkâsiwewin*. The radical of these words is *mâtuw*, "to weep."

14. *Nanâtaweyimow* (p. 479), "to doctor in the old superstitious fashion." The action itself is *nanâtaweyimowin*, and the "doctor," *nanâtawihewewiyiniw*; "the remedy, cure," *nanâtawihuwin*. From the same root (*nanâtawihu*, "to administer remedies, doctor") comes the word for "sacrament," *ayamihewi-nanâtawihuwin*, "religion medicine."

15. *Nayatchigan* (p. 489). This word, which usually signifies a "burden," from the radical *nayew* ("to carry on the back"), is applied also to "a small piece of cloth which the Indians carry on their backs, containing some remains (hair, pieces of clothes) of their dead relatives."

16. *Nipâkwesimowin* (p. 498). This name (derived from *nipâkwesimow*, "to be very thirsty while dancing") is applied to a "grand festival of the heathen Indians, who, for three or four days, keep on dancing without drinking or eating."

17. *Nipiskew* (p. 500), "to blow." This word is used of part of the "magic" of the "medicine-man," which consists in "blowing" upon the sick; they make believe that they thereby extract from the body of the patient all sorts of things, — bits of bone, iron, etc. The operation itself, which is accompanied by blowing and singing, is *nipiskewin*.

18. *Oywâtchikewin* (p. 524), "prediction of the future according to certain bodily sensations." The corresponding verb is *oywâtchikew*, "to have sensations which indicate the future," — a simpler verb is *oywâstarwew*, "he predicts on him."

19. *Pâkkak*, or *pâkkakkus* (p. 531), "an imaginary being having only skin and bones, that whistles and cries during the night to frighten the living."

20. *Pâwâgan* (p. 545), "dream, spirit of dreams." The verb is *pâwâmiw*, "to dream."

21. *Pittâhamâwew* (p. 569), "to send any one some tobacco as a peace-offering, or as a message on matters of importance." The ultimate radical

is *pittwaw*, which itself is a derivative from the simpler root *pitt*, "to penetrate."

22. *Piyesiw*, or (less common) *piyew* (p. 575), "the thunder-bird."

23. *Sâkitow* (p. 579), "to speak in public." This expression is used in speaking of the occasions when "an Indian goes out, and (standing, walking, or on horseback) proclaims in a loud voice news, announcements," etc. The ultimate radical is *sâk*, "to appear, to come out." The action itself is *sâkitowin*, and from the same root is derived *sâkitowiyiniw*, "herald," — literally "harangue man."

24. *Sisikwan* (p. 596), "rattle." A little skin bag, containing stones or the like, which is shaken in cadence during conjurations.

25. *Tchipayak nimihituwok* (p. 627), "the Aurora borealis appears," — literally, "the dead are dancing."

26. *Tchipâkkotchikewin* (p. 627), "feast of the dead," — a festival of these Indians in honor of the dead. The corresponding verb is *tchipâk-kohew*.

27. *Wâpanow* (635), "a sort of sorcerer (shaman)." The corresponding noun is *wâpanowin*, "sorcery." These words are derived from *wâpan*, "dawn, day." The corresponding term in Ojibwa is *wabano*.

28. *Wâpekinigan* (p. 636), "the tobacco (wrapped in a white skin, or a piece of cloth) sent with messages." This tobacco is sent with all embassies, and is smoked in council or rejected, according as peace is accepted, or the proposals declined.

29. *Wisakketjâk* (p. 653). A figure in Cree mythology of great importance. To this man (or deity) the Indians "attribute a supernatural power and the performance of a vast number of tricks and foolish actions." He is also looked upon as "the principal deity and the creator of peoples." He corresponds to the *Nenâboj* of the Saulteur Ojibwa and the *Nâpiw* of the Blackfeet. From his name is derived the term *wisakketjâkow*, "to deceive, cheat."

30. *Yâkki* (p. 659). The equivalent in stories, etc., of our "once upon a time."

Alexander F. Chamberlain.

ABENAKI WITCHCRAFT STORY. — The following version of the story published in this Journal (vol. xiv. p. 160) has been received from Mrs. E. W. Deming, of New York, who obtained it from Mrs. Tahamont, the mother of the other relator: —

A man and his wife had gone out to hunt. They had been gone almost a year, and, as they had been very successful, decided to return to their home, and tell of their fortune.

They were only one day from their home, when they chanced upon a mud lodge way back in the woods. They walked in and found the lodge empty, so the husband told his wife they would remain there for the night. "No," said the wife, "see up on that shelf, it is a dead body, and I would rather travel on, for it may be a witch (*mă-dowl-ä-noo*), we had better go on farther."

"We will stop," answered the man, "night will overtake us soon, and we must camp."

The woman was afraid, for she did not like to stay with the dead.

After having eaten their evening meal, the husband told his wife to lie down and sleep, for they would have to start early on the next light (day). Because she was afraid, the woman laid her baby between them, and soon they were all asleep.

In the night the woman awakened. She was very much frightened, for she heard what sounded like some one striking his teeth together. "Chaunch! chaunch! chaunch!"

"What can it be?" thought the woman, and she touched her husband on the shoulder to try and waken him. He did not stir, so she put her hand over his shoulder, and found his shirt was open, and her hand went right into a hole in his chest.

When she pulled her hand back, it was covered with blood. She grabbed her baby, and ran toward her home; faster and faster she seemed to go.

She was so frightened, for she thought she heard some one behind her.

When she was almost home, she looked over her shoulder, and saw a big ball of fire coming after her. It was the witch spirit trying to catch her!

"I must get home before that ball of fire catches me!" cried the poor woman, and she almost flew. She knew the witch wanted to kill her, so she could not tell her story.

The fire was gaining, closer and closer it came, and it was almost upon her when she saw her father's lodge just ahead.

She rushed into the opening, and fell upon the mud floor just as she felt the fire catching her by the neck.

By the light of the fire, she saw that her hand was all covered with blood. She told her people what had happened, but they thought she had killed her husband. In the morning she took them to the lodge in the woods. There they saw that the witch had eaten the heart of the husband. They took the body of the dead from the shelf, and found the mouth all covered with blood. They buried the husband, and then burned the lodge with the dead witch inside, so he could never bewitch or hurt another Indian.

COYOTE AND LITTLE PIG. — The story of "Coyote and Little Pig" reported by Miss McDermott from the Flathead Indians of Idaho is evidently based upon tales received from the whites. A respected contributor calls attention to this, and offers the following version of "The Three Little Pigs," as told her "by Mrs. A. C. Ford, an old lady of eighty-two years. She had it from her grandmother, who in turn had it from hers, one of the colony of Scotch-Irish that came to this country, reaching Londonderry, N. H., in 1718. Mrs. Ford says that in her childhood the tale was a favorite with New England children, or, at least, with Maine and New Hampshire children."

THE THREE LITTLE PIGS.

Once, an old sow had three little pigs.

The first little pig said, "Mother, may I go out and seek my fortune?"

"No, no; the Old Fox 'll eat you ALL up."

"No, he won't if you build me a house of straw."

So she posted off and built him a house of straw.

Then along came the Old Fox, and said, —

"Piggy, Piggy, *please* let me in."

But Piggy would not.

"If you don't, I 'll go up on top of your house, and blow and blow and knock it down, and eat you ALL up."

Piggy would not.

So he went up on top of the house, and blew and blew and knocked it down, and ate Piggy ALL up.

Then the second little pig said, "Mother, may I go out and seek my fortune?"

"No, no; the Old Fox 'll eat you ALL up, as he did your little brother."

"No, he won't if you build me a house of wood."

So she posted off and built him a house of wood.

Then along came the Old Fox, and said, —

"Piggy, Piggy, *please* let me in."

But Piggy would not.

"If you don't, I 'll go up on top of your house, and blow and blow and knock it down, and eat you ALL up."

Piggy would not.

Then he went up on top of the house, and blew and blew and knocked it down, and ate poor Piggy ALL up.

Then the third little pig said, "Mother, may I go out and seek my fortune?"

"No, no; the Old Fox 'll eat you ALL up, as he did your little brothers."

"No, he won't if you build me a house of stone."

So she posted off and built him a house of stone.

Then along came the Old Fox, and said, —

"Piggy, Piggy, *please* let me in."

But Piggy would not.

"If you don't, I 'll go up on top of your house, and blow and blow and knock it down, and eat you ALL up."

Piggy would not.

So he went up on top of the house, and blew and blew till he blew his whistle off, but he *could n't* blow it down, so he came down, and said, —

"Piggy, Piggy, don't you want some nice apples?"

Piggy said, "Yes, I do."

"Well! come over to my house in the morning, and I 'll give you ALL you can pack home."

So Piggy went over in the morning, before he was up, and stole ALL he had, and took 'em home, and peeled 'em, and threw the peelings out the door, and turned the key just as Old Fox came along.

"Piggy, Piggy, where did you get such nice apples?"

"I went over to your house before you were up, and stole ALL you had."

"Piggy, Piggy, don't you want some nice potatoes?"

(*Same relation as for the apples.*)

"Piggy, Piggy, don't you want some nice fish?"

Piggy said, "Yes, I do."

"Well! come over to my house in the morning, and I'll give you ALL you can pack home."

So Piggy went over in the morning, before he was up, and stole ALL he had, and took 'em home, and scaled 'em, and threw the scales out the door, and turned the key just as Old Fox came along.

"Piggy, Piggy, where did you get such nice fish?"

"Why, I went down to the river, and held my tail in all night, and when they nibbled, I jerked."

"Do you think I could catch any?"

"Yes, you could."

So he went down to the river, and held his tail in ALL night, and in the morning it was frozen fast, and he *could n't* get it out.

By and by Piggy came down with her tea-kettle to get water to make her coffee, and there he was frozen in, tight and fast.

"Piggy, Piggy, *please* chop me out."

"No, no; you'd eat me ALL up."

"No, no, Piggy. I would n't disturb you any more."

So, at last, she went back to the house, and got her hatchet, and chopped and chopped till she got him out.

"Now, — I've — got — you! — Now, — I'll — eat — you — ALL — up."

But Piggy ran and ran, and banged the door, and put her back against it just as Old Fox came up.

"Piggy, Piggy, *please* let my nose in, it's so cold," he kept saying.

So, at last, she let his nose in.

"Oh, Piggy! it smells so nice in here, *please* let my eyes in."

So she let his eyes in.

"Oh, Piggy! it looks so beautiful in here, *please* let my ears in."

So she let his ears in.

"Oh, Piggy! the kettle sounds so nice, *please* let my whole head in."

So she let his whole head in.

"Oh, Piggy! my head's so good and warm, *please* let my fore legs in."

So she let his fore legs in.

"Oh, Piggy! my fore legs are so good and warm, *please* let my body in."

So she let his body in.

Then he jumped, and his hind legs and tail came in.

"NOW, — I've — got — you, — NOW, — I'll — eat — you — ALL — up!"

(*Accompanied by a jump.*)

"Oh! what's that I hear coming? — A pack of hounds!"

"Oh, Piggy! where'll I hide? Where'll I hide?"

"Just jump into my churn."

So he jumped into her churn, and she took the kettle of boiling water, and poured it over him, and then she churned and she churned till he went ALL to butter.

Mary A. Owen.

LOCAL MEETINGS AND OTHER NOTICES.

BALTIMORE. — The Baltimore Folk-Lore Society has devoted a large portion of its time and energies during the last two years to the collection of material for the publication of a book on the folk-lore of Maryland. Many of the papers presented and discussed before the meetings have been directed towards this end, while prizes have been awarded by the Society to persons sending in the greatest number of items.

The Society is now working through the county papers, hoping thereby to obtain still more material.

The meetings for the two years have been as follows : —

January 26, 1900. "Some Frederick County Folk-Lore," Miss Elizabeth Cloud Seip. "Witch Stories and Conjuring from Western Maryland," Mr. C. W. R. Crum. Topics discussed, Cross Roads, Running Water, and Holy Wells. Miss Seip, an enthusiastic collector and student, gave the result of material personally collected during a summer in Frederick County. Mr. Crum's collection was made in the same neighborhood, and supplemented, in an interesting way, that of Miss Seip.

February 23, 1900. The programme of the evening was presented by the Irish Historical Society of Baltimore. The President, Mr. Charles P. Monaghan, gave a paper on "Myths of Irish Folk-Lore," in which he discussed the Puca, the Banshee, the Lament for the Dead, the Fairies and the Leprachaun. Mr. P. J. Finnessay illustrated the paper with the violin. Both before and after this paper, a Celtic quartette of men's voices entertained the Society by rendering Gaelic songs, some in the original, and some as translated.

March 23, 1900. Miss Mary W. Speers gave some folk-tales and superstitions, collected by herself in Anne Arundel County, Md. The "Superstitions of Sailors and Soldiers" was discussed, also "Easter Superstitions."

April 27, 1900. Dr. Henry M. Hurd, chairman of the Council, entertained the Society at the Johns Hopkins Hospital. The business of the evening was the election of officers and the reports of committees. The day being set down in the calendar of the Society as Maryland Day, each member was requested to contribute items, which proved to be a matter of great interest.

November 23, 1900. Mrs. Waller R. Bullock, chairman of the Committee on the Collection of Maryland Folk-Lore, told of the progress that had been made during the summer in the matter of collecting. Dr. Walter Hough, of the National Museum at Washington, D. C., gave a paper on the "Folk-Lore of Fire," discussing the probable origin of fire, and fire-sticks, from an ethnologist's point of view. He also exhibited several specimens of fire-sticks, and showed the manner in which fire was obtained by them.

In December of this year the American Folk-Lore Society held its annual meeting in the room which, by courtesy of the Johns Hopkins University,

is the regular meeting place of the Baltimore Society, the Donovan Room, McCoy Hall. At this meeting several papers were presented by members of the local Society.

January 25, 1901. The papers of the evening were devoted entirely to Maryland folk-lore. Dr. Henry M. Hurd gave a paper on "Cures of Disease in Maryland Folk-Lore" in which he presented material from the Maryland collection, which he had taken pains to classify. To some of the cures he gave parallels and to some he pointed out suggestions of origin or resemblances. Mr. Percy M. Reese presented an old nursery rhyme for discussion as to origin, etc.

March 1, 1901. Dr. Kirby Flower Smith gave a very suggestive paper on "The Double Pupil as a sign of The Evil Eye." Mrs. Charles C. Marden also gave the result of her researches into the manner in which Christmas is and has been celebrated in different parts of Maryland and how, in the same portions of the State, it is differently celebrated by different families, and what the various observances mean to the observers. It showed a surprising variety in the manner of observing the season.

March 29, 1901. The papers presented this evening were "The Maryland Negro's Belief in the Occult Power of the Horse," by Miss Anne Weston Whitney, and "Folk-Lore from Dorsetshire Co., Md.," by Miss Marion V. Dorsey. Miss Latané also gave the result of work she had done in classifying and analyzing a portion of the Maryland collection.

At the April meeting this year, the Society had the pleasure of hearing Mrs. Zelia Nuttall, on "Sorcery, Medicine, and Surgery in Ancient Mexico." The members of the Society were surprised to find her at times describing beliefs or customs that are in force among the negroes of this State to-day. Mr. Charles E. Shanahan presented a paper on "The Traditions and Folk-Lore of Talbot Co., Md."

This being the month set apart for the annual election, the following officers were chosen to serve for one year: President, Dr. Henry Wood; Vice-President, Mrs. John C. Wrenshall; Secretary, Miss Anne Weston Whitney; Treasurer, Dr. Henry M. Hurd; Council, Mrs. Waller R. Bullock, Mrs. John D. Early, Miss Mary Willis Minor, Dr. Maurice Bloomfield, Dr. Kirby Smith, Dr. Charles C. Marden, Percy Meredith Reese.

Anne Weston Whitney, Secretary.

THE INTERNATIONAL CONGRESS OF AMERICANISTS. — The Thirteenth Session of the International Congress of Americanists will be held in the halls of the American Museum of Natural History, New York city, October 20-25, 1902. The object of the Congress is to bring together students of the archæology, ethnology, and early history of the two Americas, and by the reading of papers and by discussions to advance knowledge of these subjects. Communications may be oral or written, and in French, German, Spanish, Italian, or English. All debates are expected to be brief, and no paper must exceed thirty minutes in delivery. The papers presented to the Congress will, on the approval of the Bureau, be printed in the volume of Proceedings. Members of the Congress are expected to send, in advance

of the meeting, the titles, and, if possible, abstracts of their papers, to the General Secretary. The subjects discussed by the Congress relate to : (1.) The native races of America, their origin, distribution, history, physical characteristics, languages, inventions, customs, and religions. (2.) The history of the early contact between America and the Old World. All persons interested in the study of the archæology, ethnology, and early history of the two Americas may become members of the Congress by signifying their desire to Mr. Marshall H. Saville, General Secretary of the Commission of Organization, American Museum of Natural History, New York, and remitting either direct to the Treasurer (Mr. Harlan I. Smith, American Museum of Natural History), or through the General Secretary, the sum of three dollars in American money. The receipt of the treasurer for this amount will entitle the holder to a card of membership and to all official publications emanating from the Thirteenth Session of the Congress. Mr. Morris K. Jesup is President and the Duke of Loubat Vice-President of the Commission of Organization.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.—The Fifty-first Meeting of the American Association for the Advancement of Science will be held at Pittsburg, Pa., June 28–July 3, 1902. Mr. Stewart Culin, of the University of Pennsylvania, will preside over the Section of Anthropology.

Papers offered by members of the American Folk-Lore Society will be read in the sessions of Section H, Anthropology.

In order that a preliminary programme for the Section may be distributed in advance of the meeting, titles of communications should be sent to the Secretary as soon as possible. Abstracts of papers, or the papers themselves, may be sent later, at the convenience of the authors, who are reminded that no title will appear in the final programme until the paper, either in full or in abstract, has been passed upon by the Sectional Committee.

Members intending to be present will address the Secretary of the Section, Mr. Harlan I. Smith, American Museum of Natural History, New York, N. Y.

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A. F. C.

NOTES ON FOLK-LORE PERIODICALS.

MÉLUSINE.

Folk-lorists all over the globe will hear with regret of the suspension with the last number for 1901 of "Mélusine," the French folk-lore journal published at Paris. The last issue completes the tenth volume. "Mélusine" has been edited since its foundation by M. Henri Gaidoz with the collaboration of M. E. Rolland. The ill health of the latter and the age of the former are the cause of this action. The first volume of "Mélusine" appeared in 1878, but the second was not published until 1884-1885, since when the issue has been regular. The first four volumes contained twenty-four numbers each, those following twelve. Among the chief contributors to "Mélusine" have been J. Tuchmann, R. Basset, A. Barth, O. Colson, A. Loquin, E. Lefébure, L. Sainéan, E. Ernault, M. Camélat, S. Berger, etc. Of these M. Tuchmann, who was a very frequent, and M. Berger, an occasional, contributor, died early in 1900. At the time of his death M. Tuchmann was engaged upon a monograph, *La Fascination*, which will be published posthumously. M. Gaidoz is an honorary member of the American Folk-Lore Society.

SCHWEIZERISCHES ARCHIV FÜR VOLKSKUNDE.

The "Schweizerisches Archiv für Volkskunde (Archives Suisses des Traditions Populaires)," formerly edited by Ed. Hoffmann-Krayer alone, will henceforth have as joint editor for Romance Switzerland M. Jules Jeanjaquet, the former devoting himself especially to the Teutonic side of the subject. Dr. Hoffmann-Krayer has just published an interesting pamphlet, *Die Volkskunde als Wissenschaft*. M. Jeanjaquet is a professor at Neuchâtel.

FOLK-LORE (LONDON).

The London folk-lore journal "Folk-Lore" announces that hereafter its Bibliography of current folk-lore literature will appear annually instead of quarterly, as formerly was the case. The first Bibliography will therefore appear in March, 1903.

ZEITSCHRIFT DES VEREINS FÜR VOLKSKUNDE (BERLIN).

This excellent journal has recently lost through death its distinguished editor, Karl Weinhold, one of the most eminent of German folk-lorists. Dr. Weinhold, whose death occurred August 19, 1901, was founder (in 1891) of this periodical, and edited each volume that has appeared. Since 1890 he had been a professor in the University of Berlin.

A. F. C.

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THE TASTOANES.

In the late summer of 1894 we learned that a popular drama was celebrated, in the open air, each year at Mesquitan, a suburb of Guadalajara, on July 25th — St. James's Day. The fact that some of the players were masked, that many Aztec words were in the dialogue, and that the name of the drama was itself Aztec, aroused our interest, and in 1895 we were on hand, ready to witness *The Tastoanes*. To our surprise we found that the performance had been prohibited by the authorities on account of some disturbance in connection with its rendition the year before. We may not here detail our efforts to secure a special permit from the government,¹ suffice it to say a license was issued and we saw the little play, although the preparations were hastily made. At the same time we secured: —

(a) A copy of Alberto Santoscoy's "La Fiesta de los Tastoanes, Estudio etnografico-historico," so far as we know the only literature on the subject.

(b) A detailed account of the drama, written for us by the local priest at Mesquitan, under the *nom de plume* of Cesáreo Tello Haro. This gentleman has taken part in the drama and is familiar with the words which are spoken in it.

(c) A blank book in which one of the Indian players had written the parts taken by himself in the play. These are almost word for word as given in Haro's manuscript. In addition this book contains two passages, written in another hand, which are not found in Haro's version; and, also, a badly made vocabulary of Aztec words occurring in the drama.

In discussing the Tastoanes we shall make free use of these sources of information.

Let us first get a clear idea of the play as rendered. We may briefly present the three available descriptions, — Santoscoy's, our own, and Haro's. The name of the play is a corruption of the Aztec word *tlatoani* = the masters. Santoscoy states that the performance

¹ See "How we saw the Tastoanes," *The Outlook*, January 18, 1896.

begins at sunrise, when two bands of players go noisily about the streets dancing. Each dancer grasps a wooden sword in his right hand and bears a leathern shield upon the left arm or carries a wooden tablet in his left hand. From time to time they beat with their swords upon these shields or tablets, and give vent to a yell or a burst of savage laughter. They wear masks, which represent grotesque human faces or the heads of animals, — ass, pig, cat, wolf, fowl, or dog: great wigs composed of rope or of cows' tails hang from these down upon the back and shoulders. Five of these masked dancers bear special names — Barabás, Anás, Satanás, Avergugo, Chanbelico. These masked dancers are all *tastoanes*. One of them is their *sargento* (sergeant), and is distinguished by his yellow buttons and a meshed veil before his eyes. He leads in the morning performances. At intervals he marks a straight line upon the ground with his sword, strikes his shield or tablet with the weapon, and cries out some unintelligible phrase. Through the whole day the players may visit drinking places and help themselves, without cost, to drink and food. During the morning Santiago (Saint James) also goes about the town. Should he and the *tastoanes* meet blows are interchanged.

In the afternoon, the three kings and the queen appear. They are distinctively dressed and masked. They are the three kings whose visit to Jesus is celebrated by the church on January 6. Having formed a procession, these royal personages and the *tastoanes* march to the open space where the play is to take place. As soon as they have arrived orders are issued to measure the ground: this is done with cords. After the work is completed Santiago appears, mounted upon a white horse. He is attacked by the *tastoanes*. There are never less than twenty of these, yet, for a long time, the saint successfully resists their assault. He is finally captured, bound, and dragged before the kings for trial. With burlesquing grimaces and contortions, a scribe writes the record of the proceedings in a great book, lying open upon his knees. The sentence is death. This the *tastoanes* inflict; a stream of blood gushes forth from the saint's breast; the church bell tolls, and the crowd disperses.

May we copy our own description from an earlier number of this Journal: ¹ —

"First the men put up 'the throne.' This was a curious structure made of poles and posts; ropes were used to tie the timbers together, and not a nail appeared. When finished, four uprights planted in the ground supported a series of cross horizontal poles, serving as

¹ "Popular Celebrations in Mexico," *Journal of American Folk-Lore*, 1896, pp. 164, 165.



GROUP OF TASTOANES



THE KINGS AND QUEEN

a wide ladder leading up to a rude seat at top. This, composed of three poles lashed side by side, was roomy enough for six or seven persons to sit upon at one time. The throne finished, dressing began. The *dramatis personæ* comprised Santiago, or St. James, three kings, one queen, two Moors, two captains, and eight *tastoanes*. Santiago was not masked; dressed in jacket and knee-trousers of pink and purple satin, he wore a broad-brimmed cavalier's hat with a plume of white feathers on his head, white stockings on his shapely legs, and a pair of cast-off gaiters on his feet. The three kings are an outgrowth of the *magi*, and are supposed to represent three types of mankind, — the white, the negro, and the Mexican. They were masked with reference to this idea, and were dressed in tawdry finery. The queen was a nondescript. The part was taken by the tallest man in the company; in quite regal fashion she loomed high up above the kings. Dressed in a black and blue silk gown, she wore a mask absolutely expressionless. The Moors and captains were gayly dressed. The former had great black turbans with brilliant plumes rising straight into the air; the latter had little red satin caps; both wore black veils hanging down over the face and behind the head. But it was among the *tastoanes* that dress reached its most curious development. Their scarlet trousers reached downward to the knees, and were slit up the leg on the outer side; their jackets were cast-off black coats, gaudy with gilt braid and brass buttons. Over their faces they wore curious masks of leather strangely painted; these masks represented deformed, almost animal-like, faces, with enormously developed noses, great swelled lower lips, warty and knobby cheeks and foreheads. From these masks, streaming back over the heads and hanging down the backs, hung great wigs made of cow-tails fastened together. These *tastoanes* were funny-looking fellows, and through the whole play acted the part of clowns. As a prelude to the performance, St. James rode up and down, brandishing his sword of steel and fighting with the *tastoanes*, who were armed with blades of wood. When the play really began, Santiago disappeared for a time from the scene. Producing an ancient record, the kings read to the *tastoanes* a description of certain lands. They listened attentively to the reading, emphasizing and punctuating it with remarks of their own. One of the *tastoanes* was used as a table, the record being spread out upon his bent back. A stick of wood was used as a pointer in the reading, and as a pen for signing the document after it was read. Each of the royal personages signed the document, and then sanded it with a pinch of earth. In the writing and sanding more or less coarse joking took place. This reading and signing was repeated in each corner and in the middle of the field. The whole crowd then pro-

ceeded to mount the throne, royalty taking the upper bench and the clowns the lower steps. After considerable discussion, one of these last went off as a champion to seek adventure. Him St. James met on foot, and sadly whipped with switches, sending him home moaning and wailing. His royal patrons received him with kindly sympathy; they and their court listened to his tale of woe, and gold was given him as a panacea for his sufferings. The whole company was thrown into a panic by his report. At length, however, one was found who volunteered to go forth to combat. He went forth with funny bombast and much self-glorying. This time, when St. James appeared with his switches, he was caught in a tight embrace and held while his switch-tops were broken off. These were then carried back by the champion in triumph. His greeting was a genuine ovation. It was plain, however, that every one of the doughty knights now felt himself equal to the task of meeting the stranger champion. One, volunteering, set out with much show, but was caught, terribly beaten, and sent home in disgrace. The company now appeared to feel that the case was a serious one; all together they sallied forth. St. James was captured and dragged to the throne; ordered before the kings, he was brought up to the top of the rickety structure. There he was asked his antecedents, his quality, and his faith. Buf-feted and abused by the bystanders, he tried to escape, but was overcome, dragged down, and killed, — his throat being cut with a sword. His corpse was flayed like that of a beast, his limbs were broken at the joints, the body was dragged away and left exposed. The victors, all gathered upon the throne, gave way to unbridled and uproarious joy. Suddenly the Saint came to life. With sword of steel he rushed upon the merry roisterers: panic-stricken, the pagans dropped from their seats; challenged to combat, one after another of these went against him. Now, mounted on his horse, the Saint was victorious in every encounter. Knight after knight, reduced, became Santiago's vassal. In time, only the kings and queen were left. To their disrelish, they were compelled to fight. And first the white king advanced and was conquered. One after another the representatives of pagan royalty were conquered and Christianity triumphed."

We shall present Haro's account even more fully, because in it we have the words, spoken by the players, given in full. He describes the dress as far more elegant and costly than that which is used to-day, and it is little likely that such rich costume was ever employed. He says:—

Preparations begin the preceding day at the house of the leader. Early on the morning of the 25th all meet there. The music consists of the drum and the shrill *chirimiya*, and begins at sunrise. The participants breakfast together and then dress for the perform-



THE CAPTAINS



THE MOORS

ance. The *tastoanes* wear buskins bordered with gold thread, short trousers of velvet or satin with side stripes of gold or silver cord, satin vests, broadcloth greatcoats, and elegant silk sashes which terminate in tassels of gilt thread. Upon their heads they bear face masks, plastered and gaudily painted, with wigs consisting of a mass of cows' tails well cleaned. They carry wooden sabres. The players now dance through the streets. Going to the little plaza at the side of the church they form in military order with their leader, Barrabás, — *tlatoan* of the *tlatoani*, master of the masters, — at their head. Next to him follow the three kings; then Anás (Satanás), Caías, Aberruco, and Chambeluquillo; lastly, about forty, who are not dignified with special names. After saluting the four corners of the plaza, they indulge in meaningless play. Thus the whole morning passes. After dinner, preparation is made for the serious celebration. Ox-carts convey the players through the chief streets of the pueblo to the place of action. The oxen drawing these carts have their horns gilded, their foreheads surmounted with silver crowns, and their bodies adorned with bright ribbons. Barrabás, the kings, and the specially named *tastoanes* all ride together in one cart. In the plaza a scaffold throne has been erected for the prominent actors. Arrived at the spot, the *tastoanes* form in line and dance. Each bears a great leathern bag upon his shoulders, supposed to contain his clothing; each carries a green reed with streaming ribbons and tufts of Indian silk near the tip. They salute the four cardinal points (or winds) and then take position in the open space. Barrabás calls Chambeluco, who is shortest of all. When Chambeluco has placed himself in front of the important personages Barrabás opens a great book, and, having placed it upon the little fellow's head, reads in a loud voice: —

"Habíamos haber *Istololos* al Castillo. Barrabas habíamos haber, *tempanta* cuilolo, *Tlatuan totastoca* y *motastoca*, y *Tlatuan* y presidente Satanás, y todo el personaje, *yaunilleguate* el centro. Con la letra O, desde *nica* hasta *nepa* (esto lo decía apuntando los vientos). Viento sur, No. 10 de cordeles, de numero *sempuai* 20, *tenanquitolo totastoca* y *motastoca*. *Cualle amo cualle*, para que pueda qui mochañe el cargo con los *Istololos* de *teguate*. Pues ya Anías para *campa jocoyotes*." ¹

At these words, all moved their heads in token of approval. They then betook themselves to the southwest corner of the land which they are measuring. Barrabás calls out one who is called *tempanta cuilolo*, who now serves as a reading desk. The leader then says: —

"No. 2 del Sur. Letras guías. *Ascaquema*, *hinilleguate* la *hismolota* del *amostli*, destinaros todos los negocios y de *hiniyeguate*, la *hismolota* del

¹ For the discussion of these speeches, see farther on in this article.

viento sur á Poniente; de letras B y le trabajo Y R . . desde *nica* hasta *nepa*, 25 cordeles y de *nepa* *aunpuai amelauca*; *haunpuai*, *unpuaye* y un *matlati*, No. 20, *cualle* o *amo cualle quitoa*. *Amelauca*, *amostli*, remataros enteramente *atenco*, al viento Oriente."

With this he closed the book, and all, gesturing approbation with their heads, as before, journeyed to the southeast corner, with a great huzza and much animated conversation over the matter. At their head now marched three persons, Barrabás and the two Moors. These were distinctively dressed and carried upon their left arms shields of leather, upon which they struck their swords from time to time. All, even the kings themselves, obey these. At this point the tender care, lavished by the queen upon a doll carried in her arms is notable. Arrived at the northeast corner, the following words are said in the usual manner:—

"Letras del No. 3 Oriente. Barrabas para Anias *Inilleguate* la *his molota* del Viento Oriente, *motastoca* y *totastoca*, para que puedes *ynilleguate*, *hamostli* para que puedes si ni buenas cuentas *michimacas* y *teguate*, el Sur á letra B. y No. *sempuai* 20, y de *nica* á *nepa*. Viento Oriente No. de cordeles y letras O. Y. N. y un *matlati sempuai* 30, *cuali quitoa*, *cualle* o *amo cualle* *cuali* por eso en *teguate* pues *onis neme tepanostica*."

This done they turn to do the same in the other corner. The words are:—

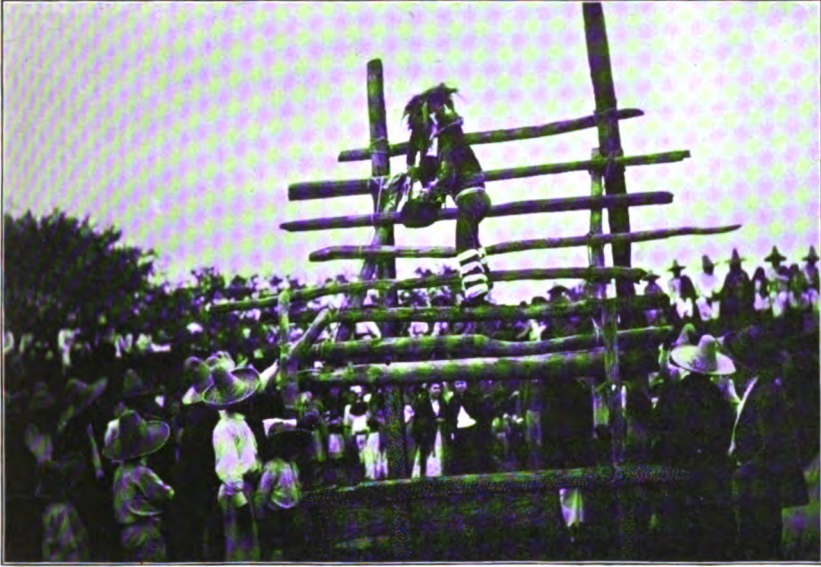
"Norte, numero 4. Barrabas numero de cordeles del viento Norte á Viento Poniente, No. 40 *unpuaye tenanquilolo*, con las letras H. I. G. letras de cordeles No. 20 y 25 para *melauca* los *jocoyotes*. *Cualle amo cualle*, *cualle mochintin*: por eso en *tegua*, todas las confianzas, amo qui en *neguate*."

All show joy as before. They now return to the starting-point, thus making a full circuit of the land, and Barrabás reads:—

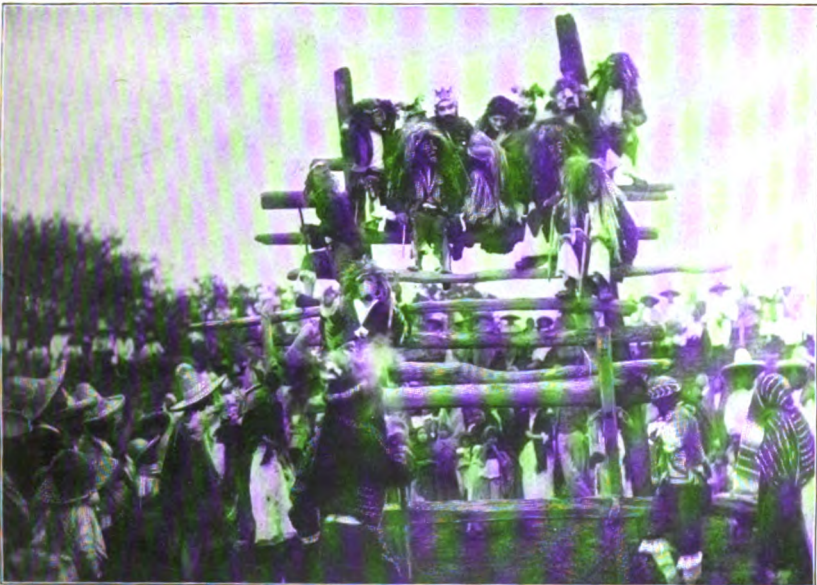
"Barrabás Poniente No. 5 de cordeles. Hemos haber, *inilleguate* la *ismolota* del Viento Poniente, *tastuan totastoca* y *omotastoca*, y *omosuamotas-toca motastoca*, y de todo el personaje, pero *inilleguate* el Poniente la letra P. de cordeles No. 14, a Viento Sur. *Cualle amo cualle*, *cualle mochintin*, *jocoyote*. *Amunca planeto omijicaliste*."

They now return to the centre, and thence to the throne or castillo. Here settlement is made for their labors. Barrabás first speaks:—

"Bárrabas, centro y llamoqui descargaros la confianza de *amostli*, y *gual-lamostli* y *tepete* y *tepetosca* en *teguate*, y *iniguat* desde *ce*, *ome*, *lle*, *inagui* y *chicuase*. *Macuili nitequi te*, *niqui*. *Panostica mochintin*, llamoqui que descargaros; lloanquise con *istololos* desde el Sur al Centro, y del Centro al Castillo. Pues lla determinaros para que puedes, el premio merecido de *naguatica* los reales, para la *piscolota*, O amo *pilsamo piltonte Omosomo pil-qualloca*."



THE THRONE, OR CASTLE



GROUP ON THE THRONE

The Spanish king then says :—

" Habiamos haber, *Tlatuan* Barrabás, á la presencia de Rey y Presidente Satanás, por eso amo qui descargaros las confianzas en *tegua* y por eso amo qui bien registrado el Castillo, de Centro á tierra, amo qui bien afianzado con hilo pita, *asacamecac* y *atoto mochi*; pero *amonca planeto* ni *amunca istalcatine*, porque sino tener buena noticia de *tegua* o *quitase techonteco*; pero si buena noticia entonces *Tlatuan* Barrabás, tener el premio mercido de *nautica*, los reales para empeñar la musica de *Tegua*. Lla Anias para campa Barrabás."

Barrabás, having received this order, proceeds to inspect the poles of which the throne or castillo is composed; he then mounts the throne and seats himself, paying no attention to the king's order. This behavior creates the greatest excitement and anger on the part of the rest, and finally, terrified by their abuse, he descends and gives the reason desired, as follows :—

" Habiamos haber Rey y Presidente Satanás, amo qui bien registrado el Castillo de centro á tierra, amo qui bien afianzado con hilo pita *asacamecac* y *atotomochi* por eso amo qui *Tlatuan* Barrabás, *amunca planeto* ni *amunca istololca tine*, por eso amo qui bien mercido el premio de *naguitica* los Reales *asca sa nasca*."

The king replies :—

" Habiamos haber, el premio mercido por *Tlatuan* Barrabás, — *ce, ome, yei, inaquí, macuile, chicuase, chicomé, chicuey, chiconali, é uno matlati*."

Barrabás receives his remuneration with much satisfaction and retires. The Indian king then calls Anás, and gives him the same orders which the Spanish king had given Barrabás. Anás performs the order, makes his report and receives his remuneration. The third king now calls Aberruco, gives him the same order, and, on its fulfilment, pays him. All now mount the throne. When they are comfortably seated the Spanish king orders Barrabás to seek Santiago, who has all this time been in hiding :—

" *Tlatuan* Barrabás á la presencia de *saca* Real Magestad: amo que descargaros en *tegua*, las confianzas, por eso amo qui *mochase* el cargo con los *istololos*, por qui amo, qui potreros de señora, un adalanpado *quitoa* ya *oquise cuagua* lin su *chite* ya *aquise tepete* y *tepetosco*, ya ojo de alli, desde *nica*, hasta *nepa* y desde *nepa* hasta *melauca*; por eso amo qui ha una lanceta *pepitona*, para tu *sosoyopestli*, Dios y *coscoqui*, y por eso amo qui se tachia miedo, ó qui tase *te chonteco*, é *ismo* lo nia *motanco*, *ine* demonio, y ni buena razon *quitoa* haber el premio mercido, para la *mopil*, sa *mopilsonte* y *mosomopiltontlillo*, y *omosomopilguayoca*. Pues ya Anias para campa."

Thus commanded he descends and seeks Santiago. Returning, he reports that he cannot find the saint, who must have hidden in the crowd. Another is sent to seek the saint, and then a third.

The last reports meeting Santiago, and shows a bit of green mesquite branch with which he claims to have belabored him. At this point Santiago appears mounted upon his white horse; the saddle on which he rides is richly embossed, and the saddle-blanket is of black satin. The horse wears a flesh-colored collar, finely decorated and hung with tinkling bells. The bridle is elaborately ornamented. The saint himself wears embroidered trousers, a black vest with silver spangles, and stout boots with handsome spurs; across his breast hangs a sash embroidered with gold braid and ending in tassels of gold cord; his hat is of fine white wool, and from it rise handsome peacock feathers. At a sign given by the Spanish king all the *tastoanes* descend, surround Santiago, and drag him before the royal personages for trial. This is severe, and during its progress the saint is buffeted and abused. Condemned, he is executed and buried. Coming to life he gives demonstration of his power.

Such, then, is the popular drama of the *tastoanes*. Curiously, it is not the commemorative celebration of some event in which the natives were victorious actors, but of one in which they were defeated and humiliated. This, however, is not the unique case of that sort: the *Danza de la Conquista*, which is popular throughout the Zapotec and Mixe area, where Indian blood and Indian speech still maintain themselves as they do not in Mesquitan, is an hilarious celebration of Spanish and Christian victories. There can be little doubt that the *tastoanes* drama took form under the early Spanish influence. It is an example of the way in which the Indian passion for dances and festivals was turned to the advantage of the new religion.

Señor Santoscoy makes an historical study of the drama. He holds that it commemorates some one or more of the recorded miraculous apparitions of Santiago. The saint has truly been kept busy in such apparitions. In Spain itself he turned the tide of battle against the Moors at Clavijo. During the Conquest of Mexico he several times helped the Spanish forces. In the Jaliscan district, wherein Guadalajara is located, he appeared thrice. The occasions were:—

- (a) The battle at Tetlan.
- (b) The attack upon Guadalajara.
- (c) The siege of Mixton.

On the first of these occasions Santiago traversed the sky upon his white horse, and put the terrified Indians to flight; on the second, he assaulted the besieging natives, driving them to seek refuge in the deserted houses of the Spaniards;¹ on the third, he revealed

¹ "Duró la batalla tres horas, y murieron más de quince mil indios, y de los nuestros no faltó más que uno, que fué Orosco, y así que llegó y se recogió el campo

to the Spaniards, who were besieging Mixton, the secret entrance leading to the summit of the fortress, guided them through it, and then led them against the unfortunate Indians. Santoscoy believes the drama to be based upon the first and second of these events. He cites the old historians of the region, Tello, de la Vega, and Mota Padilla, who agree in attributing the origin of the drama to one or other of these events.

Mota Padilla wrote in 1742, and gives an interesting though brief account of the performance as then observed :¹—

“An Indian is placed within a framework of canes, representing a white horse, which is adjusted to his waist. Bearing the standard of Santiago, — a flag suspended from a staff surmounted by a cross, — with a gilded wooden sword in his hand, to the sound of fife and drum, he pretends to battle against other Indians, who are dressed in the manner of the ancient heathen and armed with round shields and *macanas* (which are like swords). On meeting him who represents Santiago they fall to the ground and again rise, repeating the contest with spirit and cleverness, until, finally, they yield.”

The drama of the tastoanes dates, no doubt, from near the time of the Conquest, and contains interesting elements of aboriginal life. Most of the dancers represent Indians and are supposed to be dressed in ancient Indian dress. This is, of course, not true, but the masking and the character of the masks themselves are aborígenos se fueron por la ciudad á ver sus casas, y hallaron en ellas gran suma de indios escondidos en los hornos y aposentos; y preguntándoles que á qué se habían quedado, dijeron que de miedo, porque cuando quemaron la iglesia salió de en medio de ella un hombre con un caballo blanco, con una capa colorada y una cruz en la mano izquierda, y en los pechos otra cruz, y con una espada desenvainada en la mano derecha echando fuego, y que llevaba consigo mucha gente de peléa, y que cuando salieron los españoles del fuerte á pelear á caballo, vieron que aquel hombre con su gente andaba entre ellos peleando y los quemaban cegaban, y que con este temor se escondieron en aquellas casas, y no pudiendo salir ni ir atrás ni adelante por el temor que les tenían, y que muchos quedaron como parálíticos y otros mudos. Este milagro representan cada año los indios en los pueblos de la Galicia.” Tello, *Hist. Nueva Galicia*, cap. xxxi.

¹ “Luego comenzó á divulgarse la aparición de Santiago entre españoles é indios, y dieronle gracias al santo con el fervor correspondiente al crédito que cada uno dió á la aparición . . . y siendo así que los españoles, fueron los favorecidos con los indios, los que desde entonces hasta hoy celebran sin interrupción la memoria, conservando la tradición de esta victoria que parece nuestra, y los indios tienen por suya. Inhiérese un indio en un caballo blanco formado de caña, que sujeta en la cintura, y armado con la encomienda de Santiago en una banderilla pendiente de una asta cuyo remate es una cruz, con una espada en la mano, de madera dorada, al son de pífanos y atabales, finge batallar con otros indios vestidos á usanza de los gentiles antiguos; armados con sus chimalas (que son al modo de rodela) y macanas (que son como espadas) y al acometerles el figurado Santiago, caen al suelo y ruelven á levantarse, repitiendo la escaramuza con donaires y celebridad, hasta que se le rinden.” Mota Padilla, cap. vi.

ginal. The morning dancing resembles old war dances ; the round leathern shields and the wooden swords are ancient types ; the drawing of lines upon the ground with the sword, beyond which the enemy may not advance, and the striking of the shields and wooden tablets with the sword, are described as customary procedure, in hostile meetings, by old writers. The salutation of the four cardinal points, or winds, is unquestionably aboriginal. The introduction of Aztec words points to a time when the Aztec was at least commonly understood, if not universally spoken.

This leads us to some observations regarding the dialogue. As it stands it is truly incomprehensible, both Spanish and Aztec being corrupted. We have copied it literally, even to glaring errors in grammar and inconsistencies in spelling ; e. g., *Habiamos haber* = *habiamos á ver*. The passages once had meaning, and they were even grandiloquent and elegant in form. Santoscoy calls their present form jargon. That they really have become jargon to the players, thoroughly meaningless jargon, is shown by the fact that what were originally stage directions have become incorporated into the speeches and are repeated with astonishing stupidity as part of them. Yet these meaningless passages are repeated with much force and enthusiasm as if they were perfectly understood and of vital importance. We have made no attempt to translate them, but their general sense can be made out from the descriptive context. We have made a list of such words in the passages as *seem* to be Aztec, and give meanings so far as we can guess at them.¹

The Tastoanes is performed at several other suburbs or towns near Guadalajara. At Huentitlan it takes place upon St. James's Day ; at San Andres on September 8th.

San Pedro, a suburb of Guadalajara, is the seat of an interesting native industry of modelling clay into figures. These range from the crudest and meanest grotesques to figures, the beauty and minutely detailed accuracy of which are startling. These local artists have long made crude figures of the *tastoanes*, which have been sold at trifling prices. Such were far commoner, formerly, than now. In 1889 Señor Santoscoy, under commission from the State government, arranged for the careful modelling of a series of figures of the actors in the Tastoanes, for exhibition at the Paris Exhibition. These figures are over-refined, but on the whole well represent the players, — kings, Santiago on his white horse, the musicians, and the *tastoanes* in their quaint masks. They are remarkable bits of work. It is probable that these dainty works in clay, fragile and delicate as they are, will long outlast the play itself.

Frederick Starr.

CHICAGO, ILL.

¹ These words are in italics in the passages.



FIGURES REPRESENTING TASTOANES



GROUP OF MASKS

LIST OF WORDS, PROBABLY AZTEC, FOUND IN THE PLAY OF
THE TASOTANES.

amelauca (melaua : to speak out).	motastoca.
amo : no.	mosomopiltontlitlo.
amunca.	naguatica ? nagualica (necuilhuia : to bargain).
amostli = hamostli : book.	nagui : four ?
asacamecac.	nepa : here, there.
asca (axca : mine).	nia.
asca quema (mine, yes).	nica : here.
asca sanasca (mine, ?).	niqui (nequi : to desire something).
atenco.	nite : to beg or demand.
atoto ? atotomochi ?	ome : two.
aunilleguate.	omejicaliste (ome : two ; xicalli : gourd cup ?).
coscoqui.	omosomo ? omoso ?
cuagua.	omosomopiguayoca.
cuali ? cuali quitoa.	onismene.
cualle : good.	oquise (oquichtl : male).
cuilolo (cuilola : to write or paint something).	panostlica = panostica.
ce : one.	pepitona ?
chicome : seven.	pilqualloca.
chiconali : nine.	piltonte (amo piltontl) : child.
chicuase : six.	pilsamo.
chicuey : eight.	piscolota.
chite.	planeto ?
deatle.	quite.
guallamostli.	quitoa (cuilola : to write or paint something).
hamostli : book.	sa mopil sonte.
haunpuai.	saca.
hin : he, they, the, which.	sempuai : twenty.
hiniyeguate = hinlleguate = inilleguate	sosoltepestli.
= y ni lleguate = enneguate = iniguate	ta.
= ineguate.	tase.
hismolota.	techonteco = te chonteco (totzontecon = head).
ine (inne : but).	tegua : you.
ismolo.	teguate : thou.
ismosuomo ?	tempan.
istololos = istolos ? (ixtolotli = eye).	tempanta cuilolo.
istolcatine = istolcatine ?	tenanqui.
jocoyotes = jocollotes.	tenanquitolo.
lin.	tepanostica (los trabaj dos).
llel : three.	tepete : mountain.
lloanquise (llo an quise).	tepetoca = tepetosca = tepetosco.
macuile : five.	tochia.
matlati : ten.	tlatuan = tastuan : lord, master.
michimacas.	totastoca.
mochase.	unpuaye.
mochintin : all.	
mopil.	
moqui (llamo qui ?) (mochi : all).	
motanco.	

♣

WHITE MAN.

A SIOUAN MYTH.

ONCE a man was standing on the river bank. He looked down and saw some plums that grew over his head reflected in the clear water. He thought they were in the river.

He took off all his clothes and dived into the water, but it was deeper than he thought. He dived once more, but did not go to the bottom. The third time he plunged with all his might, but the current carried him too far down the stream.

Then he fastened stones to his neck, and his wrists, and his ankles; and the weight of the stones dragged him down. He filled his hands with what he thought were plums, but he could not rise, because the stones were so heavy.

After he had struggled under the water for a long time the stones were torn loose from his wrists and his ankles. Then he came up, and struggled hard to get to the bank, for the stone was still fast to his neck. He was nearly drowned. What he thought were plums proved to be only pebbles.

As he lay on the grass, he gasped for breath. Water was in his mouth, and in his nose, and in his ears. When he could breathe a little better, he turned upon his back. Looking upward, he saw the real plums in the branches overhead!

He said, "I must have been crazy to go into the water and nearly drown myself for plums that were up in a tree!" So the Winnebago call him "The crazy man;" but some say the Winnebago name means *awkward man*, or *clown*, or *tomfool*.

He got some of the plums, ate what he wanted, and filled a skin-sack that he had, to take with him.

As he walked on, he saw a tent where two bear-women lived, but the Winnebago call them *coon-women*, just as the Piegan call the plums *bull-berries*, because no plums grow in the Piegan country, and the Chippewas say *wild cherries*, for the story is known on the Great Lakes, in the Rocky Mountains on the Canada line, and as far south as the Gulf of Mexico, where the Arapahos tell it very nearly as I write it.

The man said, "How can I play tricks on these bear-women?" So he thought what he would do.

He went close to the tent and threw up one plum so it fell down, through the smoke-hole, into the tent, and one of the bear-women caught it. Then he threw *two* plums and each bear-woman caught one. Then he threw *three* plums and each of the women caught one,

and the oldest boy caught the third. But when he threw *four* plums, only three were caught, for all the other children were babies, tied fast to a string, and swinging, bundled up, fast to the board or bark that Indian babies have instead of a cradle.

Then the bear-women looked out and saw the man. They said to the boy, "That must be your uncle." "Go ask him to come in." "Call him Uncle." So the boy went, and the man came into the tent with the bear-boy.

The bear-women asked where he got the plums. "Just over there," he said, and pointed with his hand. "Go get some. Take the boy with you. I will take care of my little nephew and niece. There are a great many plums over there."

So the bear-women and the bear-boy went, and the man sat down and sharpened his knife to kill the babies. But before it was sharp they came back to ask the way, and he told them once more.

When they were gone he cut off the heads of the bear-babies and took away the bodies, but he put back their heads as they were, and the bear-women came back to ask the way once more. They said, "Where are the plums, for we could not find them."

The man said, "Over there where you see the blue sky through the clouds." So they went and found the plums.

When they were gone, the man dressed the bodies of the bear babies, and put them in the fire, and covered them with ashes and coals, to roast them for a feast.

Pretty soon the bear-women came back to ask if their babies were still asleep. The man told them the babies had been awake, but had gone asleep again. "Get all the plums you can carry," he said. "I will take good care of my little niece and nephew."

So they went away for the fourth and last time, for with the Sioux Indians four is a sacred number. All things happen at the fourth time. And when they came again they had a great many plums, but their babies were cooked ready for a feast.

The bear-women asked what was cooking, for they could smell roasting meat. "I went just up on the hill," said the man, "and dug out two young coyotes. They are very fat. I wonder that you had not found them long ago."

So they all had a feast; but when they were taken out of the ashes, the bear-boy said of the bodies, "Mother, they look like my little sister and my little cousin." "Hush," said the bear-woman, "your uncle would not do that!" But, when they sat down to eat, the bear-boy said, "It smells like my little sister," but again he was told to be still. Then he said while eating, "This tastes just like my little sister;" and when the feast was over, he said, "These look like my little sister's bones."

When the bear-boy spoke thus for the fourth time, the man said, "I am very hot and sweaty. Let me have some of the plums to take with me. I will go to the top of the hill, where the wind blows cool, and eat them." So he took the plums.

Then, when he was up on the hill, the bear-women heard him singing, "I made you a feast, but you ate your own babies." They ran to the hammocks and found the heads of the babies there, but the bodies were gone! And the man heard them wailing.

Soon they came running toward him. He ran away and they followed close. When he had run until he could hardly run any longer, he wished he could find a hole to crawl into. And just before him was a hole in the side of the hill.

But the Sioux say he told a badger, or a grizzly bear, to dig him a hole, and while it was digging, the man sang a song deriding the animal for the ludicrous appearance it presented while digging with its tail toward him. Each time he sang it stopped and asked what he was singing, and the man said he sang, "My grandmother, she digs very fast," for the second and third time, but the fourth time he repeated the words he had really sung, and the animal ran away.

But the hole was there, the man crept into it and pushed himself through until he came out on the other side of the hill. There he found some alkali with which he painted himself white all over, and closing one eye, he painted over it till he looked as if he had but one eye.

Now, because he made himself white, the Arapahos call him *White-man*; but they call a spider *white-man* too, and the Sioux at Pine Ridge call the man *spider*, but the name does not mean White Man in their language, so it seems the Sioux have got the story from the Arapahos, and the other northern tribes have it from the Sioux.

The White Man came around the hill to where the bear-women were wailing at the entrance of the hole. He carried a war club, held by the handle in his right hand and laid in the hollow of his left arm. He asked them what was the matter, and, having heard of the deed that he himself committed, White Man went again into the hole, leaving one of the bear-women in charge of his war club.

While under the ground he made such cries that the bear-women thought there was a great fight. He also scratched his own arms and hands and face, and came back to the bear-women all bleeding. He persuaded them that the man they were after had been killed in the encounter.

"I cannot bring him out," said White Man, "besides I am very tired. One of you go in first and take hold of him and pull, the other go in behind and take hold of her and pull, then you will get him."

So when they were both inside, he worked fast and gathered some dry grass and some dead sticks. Then he took rotten wood and began to strike fire with his flint and steel. They heard the flint, but he told them *flint birds* passed.

"I think I see fire," said one of the bear-women.

"The *fire birds* are flying past," said White Man.

"I think I see smoke," said the bear-woman.

"The *smoke birds* are passing," said White Man.

"I think I feel hot air." "*Hot air birds* are passing." And he put the fire and grass into the opening and both bear-women were killed.

Then White Man cooked them in the fire and had a great feast, for both of them were very fat.

"That is the kind of tricks to play on cross people," said White Man.

So the Indian women tell the story of White Man to their children when the children are very cross. The story teaches them not to be cross like bears.

Louis L. Meeker.



SHAKOK AND MIOCHIN: ORIGIN OF SUMMER AND WINTER.

THE oldest tradition of the people of Acoma and Laguna indicates that they lived on some island; that their homes were destroyed by tidal waves, earthquakes, and red-hot stones from the sky. They fled and landed on a low, swampy coast. From here they migrated to the northwest, and wherever they made a long stay they built a "White City" (Kush-kut-ret).

The fifth White City was built somewhere in southern Colorado or northern New Mexico. The people were obliged to leave it on account of cold, drought, and famine.

The first governor of Acoma had a daughter named Co-chin-ne-na-ko; she was the wife of Shakok, the spirit of winter. After he came to live with them the seasons grew colder, colder; the snow and ice stayed longer; the corn would no longer mature; and the people were compelled to live on cactus leaves (E-mash-chu) and other wild plants.

One day Co-chin-ne-na-ko went out to gather cactus leaves and burn off the thorns so that she could take them home for food. She had a leaf singed and was eating it, when upon looking up she saw a young man coming towards her. He had on a yellow shirt, woven of corn silk, a belt, and a tall pointed hat; green leggings made of the green moss which grows in the springs and ponds, and moccasins beautifully embroidered with flowers and butterflies. In his hand he carried an ear of green corn. He came up and saluted her. She replied. Then he asked her what she was eating. She told him that the people were almost starved; that no corn would grow; and that they were all compelled to live on cactus leaves.

"Here," he said, "take this ear of corn and eat it, and I will go and bring you an armful to take home with you." He started and was soon out of sight, going towards the south. In a very short time, however, he returned, bringing a large bundle of green corn (ken-utch), which he laid at her feet. Co-chin-ne-na-ko asked him where he had found the corn, and if it grew near by. He replied that he had brought it from his home, far to the south, where the corn grows and the flowers bloom all the year. "Oh, how I would like to see your country; will you not take me with you to your home?" she said. "Your husband, Shakok, the Spirit of Winter, would be angry if I should take you away," he said. Said she, "I do not love him, he is cold; ever since he came here no corn will grow, no flowers will bloom, and the people are compelled to live on prickly-pear leaves."

"Well," said he, "take the bundle of corn home with you and do not throw any of the husks outside of the door ; then come to-morrow and I will bring you more. I will meet you here." Then, bidding her farewell, he left again for his home in the south. Co-chin-ne-na-ko took the bundle of corn he had given her and started to go home to the town. She had not gone far when she met her sisters, for becoming alarmed at her long stay they had come out to look for her. They were very much surprised on seeing her with an armful of green corn instead of cactus leaves. Co-chin-ne-na-ko told them how the young man had come to her and brought the corn. So they helped her carry it home. When they arrived their father and mother were wonderfully surprised, but pleased to see them bringing big ears of green corn instead of cactus leaves. They asked Co-chin-ne-na-ko where she had found it, and she told them, as she had already told her sisters, that a young man, whom she minutely described, had brought her the corn, and had asked her to meet him at the same place on the following day, and that he would accompany her home. "It is Miochin," said her father ; "it is Miochin." "It is surely Miochin," said her mother. "Bring him home with you by all means." The next day Co-chin-ne-na-ko went to the place where she had met Miochin, for he really was Miochin, the Spirit of Summer. He was already there waiting for her. He had big bundles of corn.

Between them they carried it to the town, and there was enough to feed all the people of Acoma, and Miochin was welcomed at the house of the governor. In the evening, as was his custom, Shakok, the Spirit of Winter, and husband of Co-chin-ne-na-ko, returned from the north where he spent the days playing with the north wind, and with the snow and sleet and hail. He came in a blinding storm of snow, sleet, and hail.

On reaching the town he knew that Miochin was there, and called out to him, "Ha, Miochin, are you here?" Miochin advanced to meet him. "Ha, Miochin, now I will destroy you." "Ha, Shakok, I will destroy you," answered Miochin. Shakok stopped, and as Miochin advanced towards him the snow and hail melted and the fierce wind turned to a summer breeze. Shakok was covered with frost, icicles hung all about him, but as Miochin advanced towards him the frost melted, the icicles dropped off, and his clothing was revealed. It was made of dry bleached rushes (*Ska-ra-ska-ru-ka*). Shakok said, "I will not fight you now, but will meet you here in four days from now and fight you till one or the other is beaten. The winner shall have Co-chin-ne-na-ko." With that Shakok left in a rage.

The wind again roared and shook the very walls, but the people were warm in their houses. Miochin was there. Next day he left

for his home in the south. Arriving there he made preparations for the meeting with Shakok. He first sent an eagle to his friend Yat-chum-me Moot, who lived in the west, asking him to come and help him in his fight with Shakok. Then he called all the birds, insects, and four-legged animals that live in summer lands. All these he called to help him. The bat (Pick-le-ke) was his advance guard and his shield, as the tough skin of the bat could best withstand the sleet and hail that Shakok would throw at him. On the third day Yat-chum-me kindled his fires, and heated the thin flat stones that he was named after. Then big black clouds of smoke rolled up from the south and covered the sky. When Shakok left he went to the north and called to him all the winter birds and the four-legged animals of the winter lands. He called these all to come and help him in the coming battle. The magpie (Shro-ak-ah) was his shield and advance guard. On the morning of the fourth day the two enemies could be seen coming. In the north the black storm clouds of winter, with snow, sleet, and hail were bringing Shakok to the battle. In the south, Yat-chum-me piled more wood on his fires and great puffs of steam and smoke arose and formed into clouds. These were coming fast towards Acoma, and the place where the fight was to take place, and were bringing Miochin, the Spirit of Summer. The thick smoke of Yat-chum-me's fires blackened all the animals Miochin had with him, and that is why the animals in the south are black or brown. Forked blazes of lightning shot out of the clouds that were bringing Miochin. Each came fast. Shakok from the north; Miochin from the south. At last they reached the town, and the flashes from the clouds singed the feathers and hair on the birds and animals that came with Shakok, turning them white; that is the reason why all the animals and birds that live in the north are white, or have some white about them. Shakok and Miochin were now close together. From the north Shakok threw snow-flakes, sleet, and hail that hissed through the air a blinding storm. In the south the big black clouds rolled along, and from Yat-chum-me's fires still rose up great puffs of smoke and steam that heated the air and melted Shakok's snow and sleet and hail, and compelled him to fall back. At last Shakok called for a truce. Miochin agreed, and the winds stopped and the snow and rain ceased falling.

They met at the wall of Acoma, and Shakok said, "I am defeated; you are the winner; Co-chin-ne-na-ko is yours." Then they agreed that Shakok should rule during half of the year, and Miochin during the other half, and that neither should trouble the other thereafter.

Ever since then one half of the year has been cold and the other half warm.

George H. Pradt.

ONONDAGA PLANT NAMES.

SOME years ago, with the aid of my good Onondaga friend, Albert Cusick, I commenced the collection of Onondaga Indian plant names, gradually including other things. His plan was to add to the simple interpretation the original meaning of the word. In many cases this was done, but we soon found that there were other names whose origin was lost. By change of form, or by remote use, there was nothing to tell why they were applied to certain objects. The full plan thus failed, but enough was secured to be of great interest.

The forests in which the Onondagas lived suggested many things to them. When one of their chiefs escorted two French missionaries from Onondaga to Oneida in 1657, it was in the winter, and they encamped on the way. When the camp-fires lit up the scene, the chief made a speech, which included these words: "Demons, who dwell in these forests, take care not to injure any of those who compose this embassy. And you, trees laden with years, and whom old age will soon cast to the ground, suspend your fall, and do not overwhelm in your ruin those who are going to prevent the ruin of the nations and the provinces."

Whenever the Iroquois met in council they removed the briers out of the paths, and plucked the thorns out of the feet of every ambassador. They not only had the tree of peace, but in concluding a war metaphorically placed the bones of the dead under a great tree never to be seen again.

Among the conifers the *pine* had the name of *o-neh'tah*, "like porcupines holding to a stick," from its long and clustered needles. The *hemlock spruce* differs a little. It is *o-nē'tah*, "greens on a stick." It must be remembered that in common usage words have been shortened from their primitive form, and so an exact rendering will show something lacking.

The *balsam fir* is *cho-koh-ton*, "blisters," from the marks on the bark. The *white cedar*, or *arbor-vitæ*, is *oo-soo-ha'tah*, or "feather-leaf;" and nothing could be more expressive. This is an old name. The *American yew*, or *ground hemlock*, is *o-ne-te-o'ne*, "hemlock that lies down," from its prostrate habit. The *tamarack* is *ka-neh'tens*, "the leaves fall;" in which it differs from our other conifers.

The *slippery*, or *red elm*, is *on-hoos'kah*, "it slips." Iroquois canoes were made of its bark, when it slipped in the spring, and thus this was an important feature. Zeisberger called the *white elm* by the same name, but this is properly *oo-kō-ha'tah*.

The *white oak* is *ki-en-tah-ken-ah'tah*, "white looking tree," from its gray hue. An *acorn* is *oo-sō'kwah*.

One name of the *sycamore* is *ka-nen'skwa*, but the more common one is *oo-da-te-cha-wun'nes*, "big stocking," perhaps from its smooth and variegated bark.

The *sugar maple* is *o-whah'tah*. The *soft maple* is *ah-weh-hot'kwah*, or "red flower," from *ah-weh'hah*, "flower," and *hot'kwah*, "red." A name for a small variety of this is *oot-kwen-tah-he-ehn'yo*, "new growth is red."

The *beech* is *o-ech-keh'ä*. The *water beech* has a bark like this, but is quite slender, hence it is called *o-dan-tä-dē'wen*, "lean tree," as distinguished from the true beech.

The *basswood*, or *linden*, is *ho-ho'sa*, "it peels." Cords were made from the inner bark, and the outside was used for covering cabins. Like many words of constant use, it has changed but little in centuries.

In later days the Iroquois had freer possession of the St. Lawrence, and after the middle of the eighteenth century used the *canoe birch* instead of the *red elm*. The Onondagas now call this *ga-nah-jeh'kwa*, "birch that makes canoes." One of the common birches is *oo-nah-koon'sah*. The *white-wood*, or *tulip-tree*, was also sometimes used for dug-outs and for paddles. It is *ko-yen-ta-ka-ah'ta*, "white wood or tree." Loskiel said that some Indians thought the fruit and the bark of the roots a cure for fever and ague.

The *black ash* is *ga-hoon-wā'yah*, and the name is old. A slightly different form is *ka-hen-we'yah*, and this is probably the better rendering. This seems to refer to a boat. The *white ash* is simply *ka'neh*. A variety growing near water, and much used for baskets, is *ka-neh-ho'yah*, "another kind of ash." The Onondagas now go a long way for this, cut it for transportation, and take it home. It is prepared for use by repeated heavy blows on the ends, these causing the layers to separate. It is then detached in long, thin strips.

The *butternut tree* is *oo-a-wat'tah*, and the *nut* is *oo-sook'wah*, which is the common term for any kind of nut, and is of early date.

The *hickory* is *a-nek'*, and the *bitter-nut* is *us'teek*, whence comes the name of Otisco. The Jesuits said that one year the Senecas rejoiced greatly over the unusual abundance of hickory nuts. Loskiel said of their preparation, "The Indians gather a great quantity of sweet hickory nuts, which grow in great plenty in some years, and not only eat them raw, but extract a milky juice from them, which tastes well and is nourishing. Sometimes they extract an oil, by first roasting the nut in the shell under potashes, and pounding them to a fine mash, which they boil in water. The oil swimming on the surface is skimmed off and used in their cooking."

The *chestnut* is *o-hā-yah'tah*, "prickly burr." For the "horse-chestnut," *goo'na* is added, making "big prickly burr." The latter

name is also translated into the Onondaga tongue. Loskiel said chestnut-trees formed large woods. "When they are ripe, the Indians, to save themselves the trouble of gathering them, hew down the tree. They may be eaten raw, but are commonly boiled, and make a rich dish."

My wife's father used sometimes to cut down a tree for her, for the same purpose, but made it of use afterwards. When Bishop Cammerhoff was at Onondaga in July, 1750, he said, "They regaled us with chestnut milk."

The *black walnut* is *deut-soo-kwā-no'ne*, "round nut," from *oo-sook'wah*.

The *bladder-nut* has the appropriate name of *oost-tah-wen'sa*, "rattles."

A late *gray willow* is *oo-seh'tah*, an old name. The *yellow willow* is *cheek-kwa-nē-u-hoon-too'te*, "yellow tree." The *red osier* of swamps is *kwen-tah-nē-u-hoon-too'te*, "red tree." This is also an early name. *Cornus alternifolia*, called the "green osier" by some, is *twā-ha-he'he*, "broken flower or leaf."

The common *alder* is *too-see'sa*, an old name. *Ka-nus-ta'che*, or "black stick," was described as a shrub or small tree, with leaves like the maple but with black bark. It may be young forms of the black sugar maple.

For the *leather wood* I have only the Tuscarora name of *che-ka'se*, "rotten wood," all the toughness being in the bark, which is very strong.

The *sumac* is *ote-ko'tah*, "witch stick." Boys make light javelins of this, throwing them in the air. They are decorated with native dyes. The name is old, and probably the game.

Witch hazel is *oo-eh-nah-kwe'-hā'he*, "spotted stick." The *spice-bush* is *da-wah-tah-ayn'yuks*, "stick that breaks itself, or is brittle." The *sassafras* is *wah-eh-nah'kas*, "smelling stick," an early name. The bark and roots are used, and Loskiel adds that "the flowers serve for tea, and the Indians also use the berries as a medicine."

The *apple-tree* is *swa-hu'nā*, "big apple," and the name seems as old as their knowledge of the fruit. The *wild crab* is *o'yah-oon'we*, "real or original apple or fruit." *O'yah* is applied to fruit of any kind. The name of the wild has been transferred to the Siberian crab apple. The cultivated apple at once became a favorite, and the Indians planted large orchards.

The *wild thorn* is *je-kah-ha'tis*, "long eyelash," from the long thorns. It is an old name. The *shad-bush*, so conspicuous in the spring, is *kat'ton*.

The *wild cherry* is *a-ē*, another old name a little changed. The common *red cherry* is *ja-ē*, and the *white* or *sweet cherry*, *ja-ē-goo'nah*,

"big cherry," the suffix denoting size. The *choke cherry* is *ne-a-tah-tah'ne*, "something that chokes."

The *pear* is *koon-de-soo'kwis*, or "long lip." The *peach* is termed *oo-go-on-why'e*, "hairy." From this is derived *gone-twi-e' o-nen'stah*, or "hairy seed," for the *peach stone*, used in the game of the bowl. The fruit was a favorite with the Indians.

A general term for *wild plums* is *ka-ha-tak'ne*, "dusty fruit." Old writers give others for varieties. Loskiel said, "The Indians prefer those bearing red and green plums, both of which have a good taste and an agreeable smell."

The *orange* has received the name of *che-kwah-ne-yū-yū'ten*, "yellow apple," and the *lemon* that of *o-che-wa'ken jil'kwā ne'yū*, "sour yellow apple."

The *common alder* has the pretty name of *os-sā'hā*, "frost on the bush," from its appearance when in bloom. It is a remedy for ague and inflammation. The *iron-wood* is *skien-tah-gus'tah*, "everlasting wood." The *aspen* has the appropriate name of *nut-ki'e*, "noisy leaf," from this obvious feature. The *poplar* has the same.

The *red mulberry* is *so'yes*, "long berry," another early name. The *wild grape* is *o-heunt-kwe'sā*, "long vine," often reaching the summits of tall trees. By adding *goona* it becomes "large grape," expressive of cultivated kinds.

Indians do not always make the nice distinctions we might expect. Thus the *Virginia creeper*, *poison ivy*, and *bitter-sweet* all have the same name, *ko-hoon'tas*, "stick that makes you sore." They usually translate this simply as "poison," but the character applies but to one of these plants.

The *prickly ash* is *ke-un'ton*, and has some medicinal properties.

The *strawberry* has a prominent place in Indian life, the berry being as much esteemed as with us, and the Onondagas call one of the months after it, as well as one of their feasts. The present name differs from one of the early ones, and is *noon-tak-tek-hah'kwā*, "growing where the ground is burned." The name of the feast adds *hoon-tah'yus*, meaning "putting in berries or feasting on them."

The *currant* is *ska-hens-skah'he*, and for the cultivated *gooseberry* *goo-na* is added, making it "large currant." The wild kind has also something to express the "thorny fruit."

The *huckleberry* played an important part in early Indian life, being gathered and dried in large quantities. The French called some kinds *bluets*. The Onondagas call the most important local kind *o-heah'che*, "black berry." *Ochia* is the old term for berry, changed a little in combination. It is often omitted, as in some following instances.

The *blackberry* is *sa-hē'is*, "long berry." Zeisberger adds to this

the word for "berry." The *red raspberry* is *oo-nah-joo'kwa*, "cap." For the *thimbleberry*, *goo-na* is added, making it "big cap." The *black raspberry* is *teu-tone-hok'toon*, "that which bends over," from its habit of growth. The *creeping blackberry* is *o-kah-hak'wah*, "an eye-ball or eye," the fruit seeming to look out of the ground.

Of course among trees and shrubs there are many general terms. One of the condolence songs is termed "at the wood's edge," because there the visiting brethren stopped by the wayside fire to comfort their mourning friends. Almost every part of the tree might be mentioned here, but a few of the more prominent will suffice.

Wood, as a material, is *o-e-un'tah*. Schoolcraft called it *weandah*, but the former is nearer the early forms. A *tree* is *kai-ehn'tah*. It is better known as given in other dialects, where it often enters into personal names. For *forest* I received *kah'hah*. Schoolcraft gave it as *kuhhago*. A *bush* is *o-hoon'tah*, another old form. A *leaf* is *o-nā'tah*, which is also early. There are also other words which may be applied to such objects.

"In the woods" is *kah-hah-goon'wah*, and *ne-ah-te-en-tah-go'nah*, "big tree," is the council name of the Oneidas.

With one or two prominent exceptions the *grass* family was of moderate importance to the Onondagas. They braided ornaments of *sweet grass*, and wove mats for their dwellings. "To be on one's own mat" was equivalent to being "at home," and to offer a seat on this was an act of hospitality. There were extensive marshes in their country, and both the common and the cat-tail *rush* were familiar and useful objects. The latter is *oo-na-too'kwa*, "rushes that grow high, or plenty of rushes growing." Perhaps, "much rushes," in the Onondaga idiom applying either to size or quantity. The *sweet flag* has the same name. Grass at its full height is *o-win-o'kah*, but short grass, as in turf, is *o-je-gō'chah*. For hay we have *ose-tone'tā*.

Wheat is *o-nah'cha*, which is a rather early form. *Rice* is *o-nā-cha-ken'ā-tah*, "white wheat." *Barley* is *ta-ka-no-ska'e*, "long whiskered," and they also use our common name. Of course there are names for various parts of sowing and harvesting.

Buckwheat is *te-ya-nah-cha-too-ken'ha*, "square seed;" perhaps a seed that is not round.

Most important of all to them and the world is *Indian corn*. They have always had several varieties, and the *white* kind is *oo-nah-hah-keh-hā'tah*. For a general term *oo-nē'hah* is used. *Pop corn* is *one-ten'son* or *wah-te'sunk*.

Corn is still pounded with peculiar Indian pestles in large wooden mortars, long known to be one of the best methods, even if somewhat slow. Mats are made of corn-husks, and also one kind of masks, reserved for special officers. These are called *ka-kone'sah*.

Loskiel observed that the Iroquois corn differed from that of the Delawares, ripening much sooner. These two nations dressed corn in twelve different ways. The whole subject is one of much interest. One of the most important provisions for a journey was *pulverized parched corn*, called *one-ha'tah*, "baked corn flour," which was both light and nourishing.

Timothy grass is *oo-teh-a'hah*, "tail at the end," an expressive name for this native grass.

Red clover has a long name for a simple meaning. It is *ah-seh-nē-uh-neh-toon'tah*, "three leaves." The *white clover* adds to this the word for "white."

For *weeds* in general the term is *ah-wen-no'kā*, but some troublesome ones have a more definite name. Thus both the *ox-eye daisy* and *mustard* are called *ko-hen-tuk'wus*, "it takes away your field," and the name is applied to other kinds.

Thistle is simply *ooch-ha-ne'tah*, "something that pricks." The *Canada thistle* is *ooch-ha-ne-tas'ah*, "small thistle;" and the *bull thistle* is *ooch-ha-neh-too-wah'neks*, "many big thistles."

Flax is *oo'skah*, "thread-like, or making threads." As the Onondagas used native plants in the same way, Zeisberger added *Asseroni* to this to show its foreign nature. It then meant "Dutchman's thread." For their own purposes they commonly used *Indian hemp* up to a recent day, very simply made in every cabin. This plant was termed *o-se'kah*, "to make cloth of."

The *milkweed* was too remarkable to escape attention, and was called *o-wah-kwen'stah*, "milk that sticks to the fingers."

The common *plantain* is *tu-hah-ho'e*, "it covers the road." Perhaps from this may have come the idea that it means "the white man's track." *Mosses* and *lichens* contain much the same idea, being called *o-weh-a'stah*, "growing all over." A similar name is given to a creeping *buttercup*.

The *pokeweed* furnished their principal vegetable dye, and was named accordingly, *oo-ju-gwah'sah*, "color weed." Loskiel said that the roots were applied to the hands and feet as stimulants in fevers. This purple has been highly praised.

The *nettle* is *o-yen-hā'tah*, "hairs that will catch you if you are not careful." The *catnip* is *ta-koos-ka-na'tuks*, "cat-eating leaf." From the same root comes *ta'koose*, the name of *catkins*, "little cats." Of course both are recent.

"*Tobacco*," says an old couplet, "is an Indian weed. It was the Devil sowed the seed." The Indian could not foresee its world-wide use as he smoked it in his forest home, or offered it as a grateful offering to spirits bad and good. The Onondagas call it *o-yen'-kwa*, in general, but add *hon'we*, "real or original," to distinguish

their own kind, *N. rustica*. This has yellow flowers, and grows from self-sown seed. They use this exclusively in all religious rites. So much has been written on this that no discussion is now required. Loskiel said, "The Indians consider it as one of the most essential necessities of life. The species in common use with the Delawares and Iroquois is so strong that they never smoke it alone, but mix it with the dried leaves of the *sumac* (*rhus glabrum*), or with another herb, called by them *degokimak*, the leaves of which resemble bay leaves, or with the red bark of a species of willow, called by them *red-wood*." Small bags of tobacco are tied to masks to propitiate their spirits, and it influences common life yet.

For two hundred years the Indians have been given to poisons, but not much in the past century, and the *water hemlock*, *o-nah-sān'ā*, has been the most convenient and favorite one. It was not so much that they poisoned others, but themselves. The Nanticokes brought a bad reputation of this kind with them when they entered New York.

On the shores of Onondaga Lake are large patches of *salicornia*, commonly called "sapphire." From the thick and fleshy leaves this is named *o-heah-gwe'yah*, "fingers." It is even more expressive when it has the common addition of *kit-kit*, thus meaning "chicken's fingers or toes."

Pennyroyal is *kah-hone-tah'kas*, "smelling weed." Of course they have grown fond of *tea*, and this is *kō-nā-wah-no'waks o-no-kwach'ah*, "headache medicine."

Peppermint is *kah-nah-noos'tah*, "colder, or that which makes cold," from the first sensation. *Spearmint* is the same, but adds a distinction of the stem.

Of many common mints they know little. *Horehound* grows abundantly on the reservation, but they have no name for it or knowledge of its virtues.

Many *weeds* go without names, especially if they are not troublesome, but I could get none for the *pigweed*, *ragweed*, *May weed*, and *mallow*. The *burdock* is *oo-nū-kwa-sa-wa'nehs*, "big burr." The *bidens*, commonly called "sticktight" here, is *ne-uh-noo-kwa-sa-sa-ah*, "small burr." The *hound's-tongue* is *teu-te-nah-ki-en'tūn-oo-noo-kwa'yā*, or "sheep burr." The first six syllables make the name of "sheep," and may be used as one word.

Sarsaparilla is *juke-tā'his*, "long root." Some other plants have the same name. It is used medicinally.

Among roots *ginseng* has a high reputation, though used only by the Chinese. Hundreds of the Onondagas and Oneidas were employed in digging it for the French and English traders 150 years ago, and the Moravian missionaries, at that time at Onondaga,

often supplied their needs by digging this root. The Onondagas call it *da-kien-too'keh*, "forked plant." Mr. J. V. H. Clark gave it as *ga-ren-to-quen*, with the same meaning. It is *ka-lan-dag-gough* in Oneida. An Onondaga friend told me the proper way in digging it is to scatter a little tobacco over the first plant found, for good luck, and leave it in the ground. A prosperous search would follow.

The *snake-root* is *o-skwen-ē'tah*, but I could not get the meaning. The bruised leaves of this, used externally and internally, have always had a high reputation as a remedy for the bite of the rattlesnake.

The *artichoke* and *elecampane* are often confused. One name for the former is *oo-neh-na'tah*. Another is *ook-ta-ha-wa'ne*, "big root;" and still another is *ko-a'wa-soont-hah*, "flower coming from a sunflower." The *sunflower* is *o-ah-wen'sa*.

The *yellow dock* is *ī'ya-tah*, "she stands over yonder," suggesting some story, but more probably, when ripe, a brown forest maiden adorned with beads and other ornaments.

The *mullein* has two appropriate names: *ki-sit'hi*, "flannel," and *oo-da-teach'ha*, "stockings."

The *white boneset* or *thoroughwort* is *da-uh-kah-tah-ais'te*, "leaves coming together." One of our names alludes to this feature, as well as the specific name in Latin. The *purple boneset* is *kwen'tah ne-yah-wen-ho'ten*. The idea is implied that the two colors represent a husband and wife, and this applies to other plants which are thus related and distinguished, as in some trilliums. *Kwen-tah* is "red."

Indigo is much used as a color, and has the name of *o-sūk'wah o-ēen'yah*, the latter word meaning "blue." Early writers praised their native dyes in an extravagant way. Some have been introduced, but some old kinds survive.

Potatoes are grown and used by the Onondagas, and they are critical as to the kind. They are called *oo-neh-noo'kwa*.

The *onion* and *garlic* are *oo-noh'sah*. The *leeks* growing in low lands are *oo-noh-so'yah*, "queer onion," and the *wild onion* is *oo-noh-sah-kah-hah-koon-wā'ha*, "onion that grows in the woods."

The *turnip* is *o-je'kwa*, "round or hammer root," and the *beet* is *oke-tā'hā*, "root." Additions are made to show the kind.

The *carrot* has a name proportioned to its length. It is *o-jeet-kwah-ne-uk-ta-ha'ta*, "yellow root."

Beans are *oo-sa-ha'tah*, and *peas* are *o-na'kwa*, but Zeisberger called the latter *os-sa-he-ta As-se-ro-ni*, or "Dutch beans," the latter being the Iroquois word for the first colonists of New York. The Indians distinguished many things of foreign origin in this way.

The missionary mentioned was called *Ganousseracheri* by the Onondagas, which meant "on the pumpkin." That vegetable is

called *oo-neoh-sah*, adding *oon-we*, or "real or original" for the *squash*, which they had before the other. Many things are thus distinguished.

The *watermelon* is *oo-neoh-sah-kah'te*, "green melon or melon eaten raw." The *muskmelon* is *wah-he-yah'yees*, "thing that gets ripe;" this usually changing color, while the other does not. The *cucumber* is called *oot-no-skwi'ne*, "with prickles on it."

The *cabbage* must have attracted attention at an early day, as its name *oo-nā-soo*, was in use one hundred and fifty years ago, long enough for its origin to be forgotten. Its counterpart in the garden fares better in this way; the *lettuce* being called *oo-na-tah-kah'te*, "raw leaf, i. e., eaten raw."

Tomatoes is changed to *skomatose*, and *barley* to *bawley*.

The *yellow cowslip*, or *caltha palustris*, is *ka-nah-wah'hawks*, "it opens the swamp," perhaps as being one of the earliest flowers there.

The *bloodroot* was used as a paint or dye by the Indians, and is called *da-weh-kwen'chuks*, "it breaks blood."

The *yellow moccasin flower* is *kwe-ko-heah-o-tah'kwa*, or "whip-poor-will shoe." The latter is also a Connecticut name. The bird is rare in Onondaga County, but both bird and flower occur on the reservation.

The *mandrake* or "May apple" (*podophyllum*) is *o-na-when'stah*, "soft fruit."

Violets are *ta-keah-noon-wi'taks*, "two heads entangled," alluding to a widespread childish game. The *pansy's* name is good, *ten-kah-kah'hā*, "he looks at me." The *hepatica*, or *spring beauty*, is *che'-che*, but I could not get the meaning. It is probably from *ojejea*, a flower in Oneida.

Those who have seen a child in an Indian cradle, with the hood dropped over its face, will see the appropriateness of the name of *Jack-in-the-pulpit*, which is *kah-ā-hoo'-sa*, "Indian cradle-board."

The *golden rod* is *o-yun'wa*. Its autumn companion, the *wild aster*, has its seasonable meaning, *ka-sā-ha-yein-tuk'wah*, "it brings the frost."

The *wintergreen* is *kah-nah-koon-sah'gas*, "birch-smelling plant." The *partridge-berry* has a long compound name, being *noon-yeah-ki'e oo-nah'yeah*. The first word is the name of the bird, and means "noisy foot."

Ah-weh'hah is the word for flower, and this is also the name of the *hop*. The Oneida name of the *hop* is also that of a flower.

Mythologic ideas appear in two species of *dicentra*, which are called *hah-ska-nah-ho-ne'hah*, "food for ghosts, or ghost corn." Spirits do not go at once to their future home, but linger a while, and

require food. In old times they used to glean the cornfields and clean out the kettles. The ghostly appearance of these flowers makes their name appropriate.

The fringed and fluffy flowers of the *wild clematis* have given it its name of *ka-nok-we-en'tah*, "foggy." According to some the name suggests the opened head of the *cat-tail*. This, again, suggests to me the Onondaga name of the *catkins*, familiar to children as "pussy-willows." The Onondagas call them *ta'koose*, "little cats," much as we do.

The *white trillium* is called *o-je-gen-stah*, "wrinkles on the forehead," the flower being strongly veined. They ascribe no medicinal virtues to the genus. The *purple trillium* is *kwen-tah ne-yah-wen-hotten o-je-gen'stah*, "red wrinkles in the forehead," but conveying also the idea of "husband and wife," as in other cases.

The *false mitre-wort* has the same name as the *peach*, *oo-goon-whye*, or "hairy."

Blue cohosh is *oo-kah'ta*, "not ripe." This is applied to the red and white kinds also. Another name received was *ka-ko-sah-tes-cha'kas*, "smells like a horse," but without the species.

The *wild rose* has the name of *ah-we-ha-tak'ke*, or "red flower," and this may be applied to other kinds. From its medicinal virtues it is also called *ko-tot-hot'ah*, "it stops diarrhœa."

The *dentaria*, often called "crinkle-root," is *o-ech-ken-tah*, "braid," in allusion to the zigzag roots.

That odd plant, the *brown beech drops*, is called *och-ke-ah-kik'ha*, "it grows on beech grounds." Another curious plant, the woody *fungus* on decaying trees, is called *o-nah'sah*, and this name is also applied to a cock's comb, which it resembles. There is a story connected with this fungus.

The *adder's-tongue*, or *dog-tooth violet*, is *je-gah-kwi'tah*. The Tuscaroras call it *u-tea-nah're*, "crooked shin." The *claytonia*, or *spring beauty*, is *ko-sah-tes-kon-hose'kas*, from its peculiar smell.

A very large number of our native plants are now unknown to the Onondagas, and if they ever had names they have disappeared. Some familiar to them by sight have received no names generally known, but are distinguished in some cases by our own. This will create no surprise when we consider how few plants and trees our own people can commonly call by name. In some cases it may simply be that a few had names known to others, but not to my informants.

I could obtain no names for the *Indian pipe*, *cardinal flower*, *pitcher plant*, *gold thread*, *arrow leaf*, *fern*, *pickerel weed*, *flowering dogwood*, *mountain ash*, *lily*, *buttercup*, *locust*, *butterfly weed*, and many others, well known or rare.

I add a few words of a more general nature. A flower seed is *o-tach'ha*. The word for bark is *o-skön'tah*, but was *ka-soo'tah* at an earlier day. It was of great importance in building houses, making canoes and various utensils; in some cases bags, ropes, and thread.

Brushwood is *ode-ko'hah*. The New York Indians had a habit of burning this over in places, giving better pasturage for the deer, and making hunting easier. A bud is *ose-kwa'yeah*. An early French writer called it *ka-hön-che'ra*. A branch is *o-en'gah*; a stick is *o-ën-nah*. A log is *ka-ine'tah*, about the same as the word for tree, referring to the "trunk" in the latter case.

An orchard is *wah-ton-tah'te*, "where trees have been planted." A garden is *ne-kah-hen-tüs'ah*, "small beds," *o-hen'ta* or *ka-hen'ta*, being a "field." This term is used in counting in one of their games. A farm is *ka-hen-tuk'kã*, "on the fields."

Turf is properly *o-je-ko-chä'kä*, "green place," but when sod is taken up and set out elsewhere, the word *oh-oon'kwah* is used, meaning to "take up pieces of turf."

Blight has attracted attention, and is termed *o-ten-hah-yen'te*. The word for sap is *o-nä'kah*, "water from a tree," but the name of the tree is added for this. It is also used for "whiskey," and for most liquids except water.

Ki-an'twe means crop, and for sheaf we have *ote-ho'kwah*, "bundle." Chaff is *o-ka'wah*.

Among our imports pepper is called *ta-yu'side*, or "sour stuff." The hazel-nut is *o-neä'stah* among the Senecas, but there is now no Onondaga name. An old writer called it *os-toitch-e'ra*.

The three great vegetable supporters of Indian life were corn, beans, and pumpkins or squashes. Collectively the Onondagas term these *tune-hä'kwe*, "those we live on." They are remembered at various thanksgiving feasts. It is well known that all were cultivated by the Indians before America was discovered, and that the word *squash* came from the New England tribes.

There are many stories about the origin of these, differing greatly, but an Onondaga tradition, received by John Bartram while there in 1743, may be quoted here. Lewis Evans, the Philadelphia map-maker, was with him on this journey, and placed on his map a high hill northwest of the present site of Cortland, N. Y., with this note: "Where Indian Corn, Tobacco, Squashes, and Pompions were first found by the Natives, according to their Traditions."

John Bartram gave a fuller account: "We perceived a hill where the Indians say Indian corn, tobacco, and squashes were found on the following occasion: An Indian (whose wife had eloped) came hither to hunt, and with his skins to purchase another. Here he espied a young squaw alone at the hill; going to her, and inquiring

where she came from, he received for answer that she came from heaven to provide sustenance for the poor *Indians*, and if he came to that place twelve months after he should find food there. He came accordingly and found corn, squashes, and tobacco, which were propagated from thence through the country." This was religiously believed by the Onondagas.

I have a number of Onondaga plant names from Schoolcraft, Zeisberger, and from an old French vocabulary, called Onondaga by Mr. J. G. Shea. The last seems a compound of dialects, with the weight in favor of Cayuga words. This has been slightly referred to here. Zeisberger spent much time at Onondaga, and called his lexicon after that nation. Unfortunately he fell into the mistake which his Onondaga friends pointed out. He adhered to no one dialect, and while many of his words are Onondaga, a large proportion are not. Some words seem of his own composition, from simple words then in use. In any case, these must be used with care. Schoolcraft's brief vocabulary treated of but few species of plants, and most of these names are like those now in use. A reference to him was unnecessary. All these, however, have occasionally proved helpful, as when Zeisberger called the *whitewood* or "tulip tree," (poplar) *sque-jo'na*, or "large flower."

I make a few notes from Loskiel on the properties and uses of some plants and fruits by the Indians. He said they planted the *ground nut*, the root only being eaten. "When they are boiled, they taste almost like chestnuts, but cannot be eaten raw." *Podophyllum* he called "wild citron," and said the root was a deadly poison. The Indians had and have the *wild crab apples*, and, "being very fond of sharp and sour fruit, eat them in abundance." *Beans* were eaten with bears' flesh, and are still used in bread.

Loskiel said there was no tree so much esteemed as the *maple*, from which they made sugar. "The Delawares call it the 'stone tree,' on account of the hardness of its wood, but the Iroquois, 'sugar tree.'"

Besides two kinds of *snake root*, this writer said, "A decoction of the buds or bark of the white ash (*fraxinus carolina*) taken inwardly is said to be a certain remedy against the effects of this poison" of the rattlesnake.

Many thought the *flowering dogwood* equal to Peruvian bark, and they cured the effects of poison sumac "by drinking saffron-tea, and using a salve made of cream and marshmallow." This must have been a recent remedy.

Wintergreens were used as a stomachic, and the juice of the *blood-root* was a strong and dangerous emetic. *Arum maculatum* was pungent and unfit for food when fresh. When properly prepared and cooked it was safely eaten, and was also used as a medicine.

Other like notes have been made by other men. When the French colony was at Onondaga Lake, 1656-58, the vegetable products of the country were described in extravagant terms.

On the way there they were out of food at the mouth of La Famine (Salmon) River. They found there "a little wild fruit which they call here *atoka*; the young men went to pick some in the neighboring meadows, and although it had almost no taste or substance, hunger made us find it excellent; it is almost of the color and size of a small cherry." The *cranberry* is still called *atoka* in French Canada.

When in Onondaga and at ease, the journalist's fancy overflowed: "One sees there cherries without a stone, fruits which have the color and the size of an apricot, the flower of the white lily, and the odor and taste of the lemon (perhaps *podophyllum*). . . . But the most common plant and the most marvellous of these countries is that which we call the universal plant, because its leaves bruised close up in a short time all kinds of wounds; these leaves of the size of the hand have the figure of the lily painted on armor, and its roots have the odor of the laurel-tree. The most vivid scarlet, the most brilliant green, and the yellow and orange most common in Europe, are inferior to the different colors which our savages extract from roots."

In the glowing description of the "universal tree" one almost loses sight of the *sassafras*.

These names are taken from my present notes, and are incomplete in some ways. Careful comparison will produce more uniformity of spelling and sound, and should my present work be continued in some branches not at first intended, I hope for valuable and permanent results. For the present the illustration of New York archæology requires most of my time, and language is incidental.

W. M. Beauchamp.

SYRACUSE, N. Y.

AN INDIAN MYTH OF THE SAN JOAQUIN BASIN.

WHILE engaged in research in California for the Field Columbian Museum I found a myth, evidently of very ancient origin, one phase of which bears upon the prehistoric topography of a certain section of the San Joaquin Valley.

From the Sacramento River in mid California there stretches southward a wide level plain some three hundred miles in length, which is walled in on three sides by the Sierras and Coast Range Mountains. This territory of some 20,000 square miles was once entirely held by two linguistic stocks of Indians: the Mariposans on the south occupied Tulare Basin, while the Moquelumnians to the north covered the San Joaquin Plains and extended northward almost around San Francisco Bay. There is evidence that the numerical strength of each family was in proportion to the extent of their territories, thus presuming that the mentalities of these two peoples were far more widely disseminated than any others of aboriginal California. The paltry remnants of this multitude are now scattered along the western slopes of the Sierra Mountains, and in each settlement I found one or more ancient representative of tribes otherwise extinct, each of whom, in their several tongues and dialects, repeated with singular consistency the following myth. This version is from a Mariposan native of the south fork of the Tule River:

"Once a man lived with his wife up the cañon. She was a handsome woman and he loved her much. One time they quarrelled and she died from his beating. He was sorry and cried aloud. He found no comfort. He ate nothing, and lay down beside her grave. He lay there continually for three days and three nights fasting. During the fourth night he was crying for her to come back to him. As the great star stood overhead he felt the ground tremble and saw the earth moving on her grave. The clods rolled back and she arose and stood brushing from herself every speck of dust until she was clean. He stared, but was silent (a man dies instantly when speaking to a ghost). She started away. She went swiftly down toward Tóxil (the point of sunset) and he ran after her weeping. She often turned and warned him back, declaring that she was bound for the Tíb'-ík-nítc, the home of the dead. He still pursued her for four days and four nights when they reached Tó-lít, a great roaring water. She mounted a bridge, slender and fragile like a spider's web, and began to cross over. He cried aloud with beseeching gestures. She turned. She pitied him. She stretched a hand toward him, and he felt strong and comforted. He sprang upon the bridge, but she would not suffer his touch. They crossed on Tcé-

laul in this manner. Tcé-laul is long, very long, but the spirits of the good cross it easily; the bad fall off and turn into *ép'is* (pike fish), who must swim back to feed the living. The man saw a great land, a rich land, a warm, fruitful land, and people from all the world. He saw all kinds of different peoples, and they lived peaceably together, for there was plenty for all. The woman told him to observe closely; for he must return and tell all to his people before he died on the fourth day. He did so. She took him back across Tcé-laul and he ran home. He told all to his kin people and died on the fourth day as predicted."

This translation follows the original very closely, only omitting the Indians' repetitions, when emphasizing a point. Another Mariposan rendition, given me in Madera County by a member of the Teuk-tcān'-si tribe, is as follows:—

"A certain man had a beautiful wife and he loved her. One time they quarrelled, and he killed her unintentionally. He grieved over it greatly, and lay by her grave three nights and three days. In the fourth night he saw the ground heave up, and she was pushed upon the surface. She was loaded with all her burial gifts. She bade him not to follow her, but he sprang up and ran with her towards Xó-cum (the north). They ran a long distance until they came to Hó-hǒ, a tumbling, furious river. He cried out to her, but she ran out upon a very long, flimsy bridge (tá-la-mûtc), upon which no human can balance. He fell to the sand shrieking. Then she turned and beckoned him on, but would not touch him. His living scent was too strong. She guided him safely over the bridge, and the other shore was all dark. She said, 'Wait a while and there will be light.' Then great blue and red fires flashed up and went out again. They lighted up everything, and he saw a great country. He saw many kinds of people. He saw his dead relatives and friends. He saw a long line of little babies moving silently back across the bridge. They were coming here to our women. He had time to see everything in that land before the woman took him over the bridge again. She bade him tell his people all the wonders and then return to her on the third day. He ran back and called his tribe together and related all he had seen. He finished telling it and died."

It will be noticed that this rendition differs somewhat from the first; but in reality the originals seem to me, from my very limited knowledge of the Mariposan tongue, to be almost duplicates. One point of divergence is the direction the pair travelled, and which my interpreter promptly admitted, saying that this was due to the location of the tribe telling it. In fact I noted that the most southern tribes of Mariposans placed their Tíb'-ík-nîtc almost to the true

west, and as I travelled northward, each successive tribe moved this mythical point farther from the west, till the San Joaquin Mariposans indicated almost compass north, or a variation of about eighty degrees within 150 miles. Another interesting point in this myth lies in the fact that a number of archaic words are found, identical in every version and which could not be translated by the Indians.

On reaching the Moquelumnian peoples I heard this same myth repeated in the several dialects of some ten tribes, and though the birthplaces of these ancient relicts were, in extreme cases, over 200 miles apart, they were unanimous in placing their O-ló-wi-ta (the place of their spiritual genesis and exodus) to the west northwest. A very intelligent Indian living on the Merced River below Yosemite Valley sums up the opinions of his people in the following observation: "When an Indian dies his spirit goes on, on, on, to O-ló-wín (pointing westward). That is a big place, and a long, long ways off, and no live man can go to that place. Only the dead peoples. When a man is dead four days his spirit gets loose and packs up everything and comes up and lights right out this way (pointing). No kind of hill can stop it. It stays around here four days and watches its chance to get away from the Devil. The Devil keeps it corralled, but we all pray and the spirit gets away all right. We pray to God. I don't know where he is. Maybe above somewhere. The spirit moves along night and day. It knows the road all right; for it has been that way before. We don't know when, but we all say that we all of us come from there. Even our little children know that trail. Yes, there is water, plenty of waters, big, this way (the arms are whirled in every direction). No, there is no boat about it. A bridge, a fine fragile long bridge, more than a mile, maybe a hundred miles, a thousand miles long. The soul takes everything along. Now, since we bury everything, I don't know about it. If the soul should drop off that bridge into the water it turns at once to hó-lo-mai (pike fish) and swims off. I never saw the ocean. That is the place we get our shells. That is not O-ló-wín; for O-ló-wín is land, plenty, big, fine, green, warm place, plenty game and seeds and fish. You call that Hé-wín (heaven). That is the place."

I have intimated at the beginning of this paper that the Moquelumnians and Mariposans were Plains-People, being separated at the European's advent by a slight but well recognized ridge across the plains near its longitudinal centre. But we find no tradition in either tongue speaking of themselves other than as highlanders, dwellers in cedar and pine groves; near rushing streams and glaciers, and that their west was bounded by a sea of dimensions mysterious to them. The physical conformation of this basin leaves us little doubt that such a sea did once exist.

J. W. Hudson.



MEMORIALS OF THE "INDIAN."

THE name "Indian," by which the aborigines of America are now generally known, had its origin in the fact that the Spanish discoverers of the New World, believing that they had landed upon some part of the coast of India, called the natives of the lands explored by them *Indios*, "Indians." And this term, passing into the various European languages, has clung to them in spite of the misleading connotation. Indeed, the substitute for "American Indian" adopted by certain eminent Americanists, "Amerind" (the word is due to the suggestion of Major J. W. Powell), would, etymologically, at least, perpetuate the mistake.

Things *Indian*, large and small, still dot over the American continent. In the United States we have an *Indian Territory*; a State of *Indiana* (also a place called *Indiana* in Pennsylvania) with its capital *Indianapolis* (another *Indianapolis* exists in Iowa); at least eight places called *Indianola* (one each in Florida, Illinois, Iowa, Kansas, Mississippi, Nebraska, Texas, Utah); several localities known as *Indio* (in California, Texas). There are also recognized in the gazetteers and kindred compilations the following local names:—

Indian Bay (Ark.); *Bayou* (La.); *Bottom* (Ky.); *Branch* (Mass., N. J.); *Brook* (Mass., N. J.); *Camp* (O., W. Va.); *Castle* (N. Y.); *Creek* (13, — one each in Ala., Ark., Ky., Miss., Mo., Neb., N. J., Va.; two each in Pa., Tenn.); *Crossing* (Tex.); *Diggings* (Cal.); *Draft* (Va.); *Falls* (N. Y.); *Field* (Mich.); *Fields* (Ky.); *Ford* (Wis.); *Gap* (Tex.); *Grove* (Mo.); *Gulch* (Cal.); *Harbor* (Conn.); *Head* (N. Y., Pa., Utah); *Hill* (Ala., Conn., 5 in Mass., O., S. C.); *Hills* (Mass.); *Lake* (Ill., Mich., N. Y.); *Mills* (N. J., W. Va.); *Mound* (La., Tenn.); *Neck* (Conn., Mass., Va.); *Orchard* (Mass., Penn.); *Pass* (2 in N. Y., Nev.); *Point* (Me.); *Pond* (Conn., Mass.); *Ridge* (Pa., Tenn.); *River* (Conn., Fla., Mass., Me., Mich., N. Y., R. I.); *Rock* (Me., Va.); *Run* (Ky., Pa.); *Spring* (Cal., Miss., Nev., N. Y., Utah); *Springs* (Cal., Fla., Ga., Ind., Md., Tenn.); *Swamp* (R. I.); *Town* (Mich., N. C., S. C.); *Trail* (N. C.); *Valley* (Cal., Idaho, Va.); *Village* (La., Minn., Okl.); *Wells* (Cal.).

The "Topographical Dictionaries" of the United States Geological Survey reveal a great many more names of this sort, and research into the minutiae of local nomenclature would doubtless add others to the list. Canada and Newfoundland likewise bring their quota. In Newfoundland we find: *Indian Brook*, *Bay*, *Arm*, *Lake*, etc., besides a number of things named *Red Indian* after the aborigines, now extinct. In Nova Scotia there are: *Indian Brook*, *Indian Harbor*, *Indian Point*, etc. In New Brunswick, according to Professor

Genung : "The name *Indian River* occurs once, *Indian Cove* once, *Indian Falls* once, *Indiantown* twice, *Indian Beach* twice, *Indian Camp Point* once, *Indian Brook* twice, *Indian Bay* once, *Indian Lake* twice, *Indian Mountain* once, *Indian Island* eight times, *Indian Point* at least twelve times." Among the post-offices in other parts of Canada are: *Indian Brook* (Ont.), *Indian Ford* (Man.), *Indian Head* (Assa.), *Indian Lorette* (Que.), *Indian River* (Ont.), *Indian River* (P. E. I.), etc.

Names of places are not the only things "Indian." From time to time many other things have been called "Indian" because they were new or strange or had some real or fancied connection with the aborigines. Thus, wild species of plants have often been termed "Indian" to mark them off from the more familiar sorts, and children use "Indian" substitutes for well-known plants. Sometimes, again, actual use by the Indians in medicine, art, industry, etc., has given rise to such names. Popular American names of plants abound in illustration of these points. Among things "Indian" of the kind in question are the following:—

Indian arrow. Name applied in Salem (Ind.) to the *Euonymus atropurpureus* or wahoo (Bergen).

Indian bean. Name given in Morristown (N. J.) to the *Apios tuberosa*, "wild bean," or ground-nut (Bergen).

Indian bed. A particular way of roasting clams: "The clams are simply placed close together on the ground, with the hinges uppermost, and over them is made a fire of brush" (Bartlett).

Indian boys and girls. Name applied in Madison (Wis.) to the *Dicentra cucullaria*, or "Dutchman's breeches" (Bergen).

Indian bread. 1. Bread made from Indian corn and rye (other names are "rye and Indian," "Boston bread," etc.). 2. Cassava. 3. Tuckahoe (*Sclerotium giganteum*).

Indian chickweed. Name given to the *Mollugo verticillata*, to distinguish it from the *Stellaria media*, or common chickweed.

Indian chief. Name applied in Rockford (Ill.) to the *Dodocatheon Meadia* (Bergen).

Indian corn. Maize (*Zea mays*).

Indian cucumber. The *Mediola virginica*, of the lily family.

Indian currant. The *Symphoricarpos communis*, or Missouri coral-berry.

Indian dab. "The name given in certain parts of Pennsylvania to a kind of batter-cake" (Bartlett).

Indian fig. 1. The fruit of a large species of cactus (*Cereus giganteus*), found in New Mexico, Arizona, etc. 2. The *Opuntia Rafinesquii* of the Northeastern States.

¹ *Proc. Roy. Soc. Can.*, 1898, sec. ii. p. 219.

Indian gift. A term "proverbially applied to anything reclaimed after having been given." The origin of the expression is as follows: "When an Indian gives anything, he expects to receive an equivalent, or to have his gift returned. This term is applied by children to a child, who, after having given away a thing, wishes to have it back again" (Bartlett).

Indian giver. The term "Indian giver" is also used in the sense of "repentant giver." According to Dr. H. C. Bolton:¹ "If an American child, who has made a small gift to a playmate, is indiscreet enough to ask that the gift be returned, he (or she) is immediately accused of being an *Indian-giver*, or as it is commonly pronounced, *Injun-giver*. The child so unwise as to regret his gift is regarded with great disdain by his playmates, who always treat 'Injun-givers' with scornful looks and sometimes with wordy derision as having committed a great offence to child-etiquette."

Indian gravel-root. A West Virginian name of the *Eupatorium purpureum*, "Joe Pye weed," or trumpet weed.

Indian hemp. 1. A name applied to plants used by the Indians for textile purposes, — *Apocynum cannabinum*, *A. androsæmifolium*, etc. 2. An Ohio name for the *Abutilon avicennæ*, also known as "Indian mallow" (Bergen). 3. A West Virginian name for the *Linaria vulgaris*.

Indian ladder. A tree ladder: "A ladder made of a small tree by trimming it so as to leave only a few inches of each branch as a support for the feet" (Bartlett).

Indian lemonade. A California name for the *Rhus canadensis*.

Indian lettuce. A California name for the *Montia fontana*.

Indian mallow. The *Abutilon avicennæ*, also called "Indian hemp."

Indian meal. Maize or corn meal. A mixture of the flour of maize and wheat was called "wheat and Indian," and a similar mixture with rye flour "rye and Indian" (Bartlett).

Indian melon. A name given in Colorado to a species of *Echinocactus*.

Indian mozemize. A name given in Ferrisburg (Vt.) to the *Pyrus Americana*, also known as mooze misse (Bergen).

Indian orchard. In certain parts of New England and New York, "an old orchard of ungrafted trees, the time of whose planting is not known" (Bartlett).

Indian paint. 1. A Missouri and Minnesota name for the *Lithospermum canescens*. 2. A Wisconsin name for a species of *Tradescantia*. 3. A name for the *Chenopodium capitatum*.

Indian paint-brush. A name given in Massachusetts to the *Castilleja coccinea*, or "painted-cup," of the figwort family (Bergen).

¹ *Jour. Amer. Folk-Lore*, vol. v. p. 68.

Indian peach. A term applied to "ungrafted peach-trees, which are considered to be more thrifty and to bear larger fruit than others" (Bartlett).

Indian physic. A name given to the *Gillenia trifoliata*, a medicinal plant. In certain parts of North Carolina the *G. stipulacea* is called "Indian physic."

Indian pink. 1. An Illinois name of the *Castilleja coccinea*, called in Massachusetts "Indian paint-brush." 2. A name given in parts of Massachusetts to the *Silene pennsylvanica*, and in California to the *S. Californica*. 3. A name given in certain parts of Massachusetts to the *Polygala paucifolia*, or fringed polygala (Bergen).

Indian pipe. The *Monotropa uniflora*. The bending of the young heads suggested the name.

Indian pipe-stone. A name for catlinite.

Indian pitcher. The pitcher-plant (*Sarracenia purpurea*).

Indian plantain. The name given to a species of *Cacalia*.

Indian poke. The white (or false) hellebore, *Veratum viride*.

Indian posy. A name applied in Long Island and parts of Connecticut to the *Gnaphalium polycephalum*, or fragrant life everlasting (Bergen).

Indian potato. 1. An Ohio name for the *Dicentra canadensis*, or "squirrel corn." 2. A California name for the *Brodiaea capitata*.

Indian pudding. A pudding made of corn meal, molasses, etc.

Indian rhubarb. A California name for the *Saxifraga peltata*.

Indian rice. A name sometimes applied to the "wild rice" (*Zizania aquatica*) of the region of the Great Lakes, etc.

Indian root. A New Hampshire name for the *Aralia racemosa*, or spikenard, of the ginseng family (Bergen).

Indian slipper. A name given in certain parts of New England to the *Cypripedium acaule*, the pink "lady's slipper," or "moccasin flower."

Indian summer. The "second summer," or "short season of pleasant weather, usually occurring about the middle of November," corresponding to the European "St. Martha's summer," "Summer of All Saints," etc. The term is said to have originated "from the custom of the Indians to avail themselves of this delightful time for harvesting their corn; and the tradition is that they were accustomed to say they had always a second summer of nine days just before the winter set in" (Bartlett).

Indian tea. The name given to several plants, the leaves, etc., of which were used by the Indians (and afterwards by some of the whites) to make "tea." In Newfoundland and Labrador the *Ledum latifolium* and *L. palustre*, better known as "Labrador tea," are called "Indian tea."

Indian tobacco. 1. A name applied to the *Lobelia inflata*. 2. A former name in New Jersey of the *Verbascum thapsus*, or common mullein (Bartlett). 3. A New York name of the *Nicotiana rustica*. 4. A name given to the *Antennaria plantaginifolia*, "chewed by children as a substitute for tobacco" (Bergen).

Indian turnip. 1. The New England "Wake Robin," or "Jack-in-the-Pulpit" (*Arum triphyllum*). 2. The "pomme blanche," or "prairie potato" (*Psoralea esculenta*) of the Western plains.

Indian vervine. A Newfoundland name for the *Lycopodium lucidulum*.

Indian warrior. A California name for the *Pedicularis densiflora*.

Indian weed. An early name for tobacco.

Indian wheat. An early name of maize, Indian corn.

Indian whort. A name given in Labrador and Newfoundland to the *Arotostaphylos uva-ursi*, or "bear-berry," of the heath family (Bergen).

Nor has the *squaw*, the Indian woman, been forgotten. *Squaw Mountain* in Colorado, *Squaw Creek* in Idaho, and a few other places scattered over the country, bear her name. A number of plants, etc., have been called after her. Among them are these :—

Squaw berry. 1. The partridge-berry (*Mitchella repens*). 2. The *Vaccinium stamineum*, of the heath family, known also as "squaw huckleberry."

Squaw bush. 1. A name for the *Cornus stolonifera* and *C. sericea* in Maine and the West respectively. 2. A California name for the *Canadensis*.

Squaw flower. A Vermont name for the *Trillium erectum*, called also "birthroot," "squaw root," etc. (Bergen).

Squaw mint. The American pennyroyal, *Hedeoma pulegoides*.

Squaw root. 1. A New Hampshire name for the *Trillium erectum* (Bergen). 2. Cohosh, black and blue. 3. The *Caulophyllum thalictroides*, known also as papoose root. 4. The *Conapholis Americana*.

Squaw's carpet. A California name for the *Ceanothus prostratus*.

Squaw vine. A name given in parts of New England to the *Mitchella repens*, or "partridge-berry."

Squaw weed. 1. The *Erigeron Philadelphicum*, a species of daisy. 2. The *Senecio aureus*, or golden ragwort.

After the *squaw*, too, are named the *old squaw*, or long-tailed duck (*Clangula hiemalis*), and the *squaw-fish* have been named. Another interesting memorial of the *squaw* is the expression *squaw man* (= 1. An Indian man doing woman's work; an effeminate. 2. A white man who has married an Indian, and lives with her people). In questions of the disposition of Indian lands the "squaw man" figures a good deal.

Even the *pappoose*, or Indian child, is remembered in the term *pappoose root*, applied to the blue cohosh (*Caulophyllum thalictroides*).

Other languages besides English, which have implanted themselves upon the American continent, have also memorials of the "Indian." The French of Quebec possess, among others, the following interesting expressions :—

Botte sauvage. Moccasin. The term *botte sauvage* is much older in the language than *moccasin* and its variants, which are more literary, and mostly due to English influence.

Thé sauvage. Labrador tea.

Traine sauvage. Toboggan.

To the early French Canadians the Indian tribes were *les nations*, in the same manner as the "heathen" have been *gentes* or *gentiles* to other races, and in the earlier maps of the country such names as *Rivière des Nations*, *Rivière des Petites Nations*, *Lac des Deux Nations*, etc., appeared.

Children's songs and games are such repositories of past knowledge that it would be very strange if those of American children did not contain some reminiscences of the Indian. Says Mr. W. W. Newell on this point: "Considering the space which our Indian tribes occupy in the imagination of young Americans, it is remarkable that the red man has no place whatever in the familiar and authorized sports. On the other hand, savage life has often furnished material for individual and local amusements." One "Indian game" of New England boys and one also of New England girls have been described by Mr. Newell.¹

The boys' game is as follows: "Near the country-place of a family within our knowledge was a patch of brushwood containing about forty acres, and furnishing an admirable ground for savage warfare. Accordingly a regular game was devised. The players were divided into Indians and hunters, the former uttering their war-cry in such dialect as youthful imagination regarded as aboriginal. The players laid ambushes for each other in the forest, and the game ended with the extermination of one party or the other. This warfare was regulated by strict rules, the presentation of a musket at a fixed distance being regarded as equivalent to death."

The girls' game was after this fashion: "In a town of Massachusetts, some thirty years since, it was customary for the schoolgirls, during recess, to divide themselves into separate tribes. Shawls spread over tent-poles represented Indian lodges, and a girl always resorted to her allotted habitation. This was kept up for the whole summer, and carried out with such earnestness that girls belonging to hostile tribes, though otherwise perfectly good friends, would often not speak to each other for weeks, in or out of school."

¹ *Games and Songs of American Children*, p. 26.

Similar games, in which both sexes partake, are reported by other authorities. There is an account of a rather remarkable one in the Haskell-Russell collection of "Child Observations," (pp. 170, 187, 218), where also several boys' games of "Indian" are recorded. According to a little girl of nine :—

"We had a book containing colored pictures of Indian chiefs, and from this we drew the characters of a favorite game for rainy days. My oldest brother, about twelve, was the chief, my next oldest an old warrior, and a younger one an Indian without a title. The chief had a red cotton handkerchief for a headdress, and a plaid shawl for a blanket. An umbrella handle was a gun, and a broom with a piece of red cloth tied about it was a tomahawk. A skein of yarn, when we could get it, was a scalp. My youngest brother and I were the people of the village. When we heard the Indians yell, we ran to the fort, a corner of the room barricaded by two old chairs and a broken clothes-horse. I put a stick, my gun, between the bars of the clothes-horse, and shot the chief. The other Indians entered the fort, the chief came to life, and we were taken captives. I was dragged out by my hair. I had been told to hold back and resist as much as possible ; but my brother pulled my hair so hard I did not dare to after the first attempt. We were marched around the room three times, and then taken to the Indians' hut to have our fate decided. Once I was allowed to become a squaw, and once I was allowed to escape. The play usually ended with a war-dance so noisy that my mother broke it up."

One of the "Indian games" played by boys from eight to ten years of age is thus described :—

"The boys of our neighborhood had a long time of playing Indians this spring. They rubbed colored chalk on their faces, put feathers in their hair, wore red tablecloths for blankets, and stuck wooden hatchets and knives in their belts. They took pride in making their hatchets and bows and arrows neatly. They built a lodge at a short distance from the village. When they paraded through the village in single file, they were followed by the smaller boys, who were not permitted to join the band, and who had to be occasionally dispersed with war-whoops and yells."

Doubtless there have been many more like games, all over the northeastern portion of the United States especially, in particular during the period of "Dime Novel" influence.

In a few of the songs and games of American children the Indian himself appears. The flower-oracle lines used when pulling off the petals of the ox-eye daisy (*Leucanthemum vulgare*), or when finger-ing buttons, etc., sometimes run :—

Rich man, poor man, beggar man, thief,
Doctor, lawyer, *Indian chief*.

Mr. W. H. Babcock,¹ who has studied the games of the children of Washington, D. C., reports the "marriage of knife" verses in use when jumping or skipping rope, as follows : —

By the holy and religerally law
I marry this *Indian* to this *squaw*;
By the point of my jackknife
I pronounce you man and wife.

According to Miss Mary O. Clarke,² this rhyme exists among the negro children of Virginia, with some variation in the first line, and, with other changes there, it occurs in several different parts of the United States. Of the endings to these marriage-verses, only one, Mr. Babcock notes, is in "proper aboriginal keeping," and that runs :

Sober live and sober proceed,
And so bring up your Indian breed.

A game of "Indian" formerly played in Lancaster, Mass., is described thus by Mrs. A. M. L. Clark of that town :³ —

"Two young people, a boy and a girl, were placed in opposite corners of the room, and required to advance toward each other, saying, as they took a step forward : (The boy) 'My old squaw, how I love you !' (The girl) 'My old Indian, how I love you !' The fun consisted in efforts to make the couple laugh, when the whole procedure would have to be repeated."

The folk-songs of French Canada, as represented in Gagnon's⁴ collection, are very largely of old French origin, belonging oversea, and contain, apparently, few references to, or reminiscences of, the Indian. One of them, however, runs thus : —

C'était un vieux sauvage,
Tout noir, tout barbouilla,
Ouich'ka !
Avec sa vieill' couverte
Et son sac à tabac.
Ouich'ka !
Ah ! ah ! tenaouich' tenaga.
Tenaouich' tenaga, ouich'ka !

Avec sa vieill' couverte
Et son sac à tabac.
Ouich'ka !
Ton camerade est mort,
Est mort et enterrra.
Ouich'ka !
Ah ! ah ! tenaouich' tenaga,
Tenaouich' tenaga, ouich'ka !

¹ *Amer. Anthropol.*, vol. iii. p. 267.

² *Journal American Folk-Lore*, vol. vi. p. 290.

³ *Ib.* vol. x. p. 325.

⁴ *Chansons populaires du Canada* (1880), pp. 124-126.

Ton camerade est mort,
 Est mort et enterra.
 Ouich'ka !
 C'est quatre vieux sauvages
 Qui port'nt les coins du drap.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 C'est quatre vieux sauvages
 Qui port'nt les coins du drap.
 Ouich'ka !
 Et deux vieill's sauvagesses
 Qui chant'nt le *libera*.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

This song may be roughly translated as follows : —

It was an aged Indian,
 All black and all bedaubed.
 Ouich'ka !
 With his old blanket
 And his tobacco-pouch.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 With his old blanket
 And his tobacco-pouch.
 Ouich'ka !
 Thy comrade he is dead,
 Is dead and buried too.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 Thy comrade he is dead,
 Is dead and buried too.
 Ouich'ka !
 'T is four old Indians
 Who hold his winding-sheet.
 Ouich'ka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich' tenaga, ouich'ka !

 'T is four old Indians
 Who hold his winding-sheet.
 Ouich'ka !
 And two old squaws it is
 Who sing the *Libera*.
 Ouichka !
 Ah ! ah ! tenaouich' tenaga,
 Tenaouich tenaga, ouich'ka !

In another French-Canadian popular song, a variant of the well-known "Marlbrough s'en va-t-en guerre," the same refrain occurs, together with the mention of the "four old Indians" and the "two old squaws."

Gagnon suggests that the Indian words in the song may be only "imitations, in the manner of children, who mimic the *homme des bois*," etc.

Alexander F. Chamberlain.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Cree and Ojibwa*. Mr. E. R. Young's "Indian Life in the Great Northwest" (London, 1901, pp. 126) contains some items of general interest on mission experiences among these Indians. Some customs and practices are briefly referred to. One curious belief noted is that concerning sympathetic suicide: When a man, woman, or child is very sick, if a relative or intimate friend kills himself at the moment of death, it is thought that the two spirits will go to the hereafter together and be companions forever. — *Black-foot, Blood, Piegan*. Mr. G. B. Grinnell's "Punishment of the Stingy" (N. Y., 1901), reviewed in detail elsewhere in this number of the Journal, contains a number of tales from the lore of these related tribes, — The First Medicine Lodge, Thunder Maker and Cold Maker, The Blindness of Pi-wáp ôk, Nothing Child, Shield Quiver's Wife, The Beaver Stick and Little Friend Coyote. — *Cheyenne*. In the "American Anthropologist" (vol. iv. n. s. pp. 13-16) for January-March, 1902, Mr. Grinnell writes of "Cheyenne Woman Customs." Puberty ceremonies, menstruation, marriage, and childbirth are briefly referred to. These customs, the author tells us, were obtained from Cheyenne old women, and "were a part of the old wild life of the buffalo days, and many of them have now passed out of use." It is interesting to note that at the period of first menstruation the girl was "painted red over the whole body by older women." The custom, too, prevailed of a woman "not having a second child until her first is ten years old." The coming event was then announced publicly by a friend. At first the child "is not allowed to nurse from its mother, but some other woman, who has a young child, nurses it" for four days. — *Penobscot and Abenaki*. Professor J. Dyneley Prince's article on "The Differentiation between the Penobscot and the Canadian Abenaki Dialects," published in the "American Anthropologist" (vol. iv. n. s. pp. 16-32) for January-March, 1902, contains on pages 29-32 some sentences and a brief tale about a forest giant in Penobscot and Abenaki with interpretative commentary. According to the author Penobscot "has diverged somewhat less than Abenaki from the original common language." Another remark of Professor Prince is worth reproducing here: "The old theory regarding the instability of American languages finds no support from this investigation." — *Onomatology*. In the same journal (pp. 183-192) Mr. William Nelson publishes a list of 288 "Indian Words, Personal Names, and Place-Names in New Jersey." The list, which is made up from the "New Jersey Archives"

and other sources, consists of names recorded prior to 1710. Such alphabetical lists are exceedingly valuable for onomatological research. Most of the names still remain to be interpreted. A goodly number, between the Dutch and the English spelling, are strangely metamorphosed from their original forms, but will doubtless be duly recognized by the expert.

ATHAPASCAN. Navaho. In "Everybody's Magazine" (vol. vi. 1902, pp. 33-43) Mr. G. H. Pepper has an interesting illustrated article on "The Making of a Navajo Blanket." The author justly laments the intrusion of "store material" and modern white ideas into Navaho blanket making: "Let us hope that the efforts that are now on foot may grow to such proportions that the modern influence may be swept away completely, and primitive ideas and primitive work be once more the dominant factor in his weaving industries." The Navaho is an example of the hunter turned weaver. The art he learned from the Pueblos, but "did not put the knowledge to any use until after the conquest." Although he adopted the wool from Spanish sheep, "the only tools he borrowed were the shears and wool-cards." And his industry has been rewarded, for few indeed have ever heard of the famous "Navaho Blanket."

CADDOAN. Pawnee. In Mr. Grinnell's "Punishment of the Stingy" (N. Y., 1901) are four Pawnee tales, — The Girl who was the Ring, The First Corn, The Star Boy, and the Grizzly Bear's Medicine.

CHINOOKAN. Mr. G. B. Grinnell's "Punishment of the Stingy" (N. Y., 1901) contains three "Blue Jay Stories," — The Punishment of the Stingy, Blue Jay the Imitator, Blue Jay visits the Ghosts, — of which original Chinook versions will be found in Dr. Franz Boas' "Chinook Texts" (Washington, 1894).

COPEHAN. Wintun. Pages 17-18 of Mr. Dixon's monograph (reviewed below) on "Basketry Designs of the Indians of Northern California," treat of the Wintun Indians of the Sacramento Valley.

ESKIMO. In "Globus" (vol. lxxx. 1901, pp. 226, 227), H. N. Wiedle treats of "Die Eskimos und die Schraube" in continuation of the discussion of the screw among the Eskimo in previous numbers of this Journal. The author is inclined to favor the independent discovery of the screw by the Eskimo. It is pointed out that all their known screws are "lefts," as is also the horn of the narwhal, a "screw" which these primitive people have had under their eyes from time immemorial. — F. A. Cook's well-illustrated paper on "The People of the Farthest North," published in "Everybody's Magazine" (vol. vi. 1902, pp. 19-32), treats of the domestic life of the Northern Eskimo. — Dr. Franz Boas' "The Eskimo of Baffin's Land and Hudson Bay" (N. Y., 1901, pp. 370. Plates i.-iv. and

172 text-figures), which forms vol. xv. pt. i. of the "Bulletin of the American Museum of Natural History," will receive special attention later in this Journal. It contains a mass of new and valuable ethnographical, sociological, and folk-lore material. No fewer than 81 tales from Cumberland Sound and 30 from Hudson's Bay are recorded, besides a number of Eskimo texts. This monograph is a most important contribution to literature about the Eskimo.

IROQUOIAN. Professor J. N. B. Hewitt's article on "Orenda and a Definition of Religion," which appears in the "American Anthropologist" (vol. iv. n. s. pp. 33-46) for January-March, 1902, is a contribution of great value to the literature of primitive psychology. In detail the author discusses the Iroquoian concept of religion and its expression in *orenda*-words, *i. e.* words composed with *orenda*, the native term for the mystic potency under consideration. Recognizing the lack of a word to express this idea in English, Mr. Hewitt proposes the adoption of *orenda* as a term at once harmonious and well defined in its signification. The *orenda*-words relating to the shaman, the hunter, etc., which are explained on pages 38-40, are very interesting. According to Mr. Hewitt: "It has been found that among the Iroquois *orenda*, a subsumed mystic potency, is regarded as related directly to *singing*, and with anything used as a charm, amulet, or mascot, as well as with the ideas of *hoping*, *praying*, or *submitting* (compare the history of the word *charm* in English)." Religion, the author thinks, "may be defined as any system of words, acts, or devices, or combinations of these, employed to obtain welfare or to avert ill-fare through the use, exercise, or favor of the *orenda* of another body or bodies" (p. 42). The investigation (on pages 44, 45) of the Iroquoian words for *mind*, *soul*, *ghost*, *life*, *brain*, *muscular* or *bodily strength*, etc., shows that, "as employed by Iroquoian speakers, *orenda* is not at all one of these psychic or biotic activities." Primitive man "interpreted the activities of nature to be the ceaseless struggle of one *orenda* against another, uttered and directed by the beings and bodies of his environment, the former possessing *orenda*, and the latter, life, mind, and *orenda*, only by virtue of his own imputation." For the primitive pantheon "the one requisite credential was the possession of *orenda*," and thus "the story of the operations of *orenda* becomes the history of the gods." This admirable paper must be read in full to be thoroughly appreciated. The catholicity of our English speech is such that the reviewer hopes to see Mr. Hewitt long remembered by this word in addition to his learned essays.

KULANAPAN. *Pomo*. Pages 20-24 of Mr. Dixon's monograph on "Basketry Designs of the Indians of Northern California" are concerned with the Pomo.

PALAINIHAN. *Pit River*. The basketry designs of the Pit River Indians are discussed at pages 14-17 of Mr. Dixon's monograph, "Basketry Designs of the Indians of Northern California."

PUEBLOS. In the "American Anthropologist" (vol. iv. n. s. pp. 56-72) for January-March, 1902, Professor J. Walter Fewkes discusses "The Pueblo settlements near El Paso, Texas." The settlements treated of are Ysleta, and the Piros, pueblos of Socorro and Senecú, — the latter is in Mexico. With respect to the pueblo of Ysleta, social organization, insignia of office, dances, foot-race, rabbit-hunt, language, etc., are described more or less briefly. The Indians have become practically "Mexicanized," though their dances before the church and some other ceremonies exist still as "survivals which have been worn down into secular customs." They do not any longer know the significance of them. The word for "church," *kika-weemissatu* ("house containing sacred objects of the mass") is hybrid, Tiwa and Spanish. The dances noted are the rattle dance (on the festival of the patron saint), mask dance or *Baile de Tortuga* (on Christmas afternoon), red pigment dance (at festival of St. John), scalp dance (no longer celebrated), house dances, etc. The foot-race and rabbit-hunt resemble those of their northern kindred. Concerning the language of the Ysleteños we learn (p. 69): "No Ysleta child can at present speak the language, and those adults who can converse in it are old men and women." The need of philological investigation here is pressing. Survivals of the older clan system exist. A number of suggestive folk-tales are still told and a few old pueblo customs are kept up. The use of the fire-drill and the fire-stick is known. The Piros of Senecú have also their secularized pagan dances and processions, rabbit-hunts, foot-races, etc. Here, too, the old native tongue "has practically disappeared as a means of conversation." At San Lorenzo the masked personage, called Malinche, appears, and "Moctezuma fires" are lighted in November.

PUJUNAN. *Maidu*. Pages 2-14 of Mr. Dixon's monograph on "Basketry Designs of the Indians of Northern California" treat of the Maidu.

SAHAPTIAN. *Nez Percé*. Mr. Grinnell's "Punishment of the Stingy" (N. Y., 1901) contains one Nez Percé tale, "Ragged Head."

SIOUAN. *Catawba*. In the "American Anthropologist" (vol. iv. n. s. pp. 52-56) for January-March, 1902, Dr. A. S. Gatschet writes of the "Onomatology of the Catawba River Basin." The names Wateree (*wat'ra*, "to float in the water"), Santee (*sa'ta*, "to run"), Sewee (*sāwē*, "island"), Kiaway (*kāia*, "turtle"), and many more local appellations are taken from the Catawba language. The word *Catawba*, itself, seems to be of Choctaw origin (*katāpa*, "cut off, interrupted, dammed, obstructed"). Concerning the Mobilian trade

jargon. Dr. Gatschet remarks that very little is known about it, and that it cannot in any way be compared, as some have thought, with the Chinook jargon, at least in so far as the relations of the latter to the real Chinook language are concerned. — *Osage*. The paper of Professor W. H. Holmes on "Flint Implements and Fossil Remains from a Sulphur Spring at Afton, Indian Territory," published in the same journal (pp. 108-129) is of interest to folk-lorists, since it deals largely with flint, bone, and antler implements from a "sacred spring," probably resorted to, for the purpose of depositing such things, by the Osage Indians, before the introduction of iron. The spring is said to have been a meeting-place of the old "medicine-men" and "doctors" of the tribe. The deposits were probably made as good-luck offerings. Such sacrifice was widespread among the tribes of the West. Reference is also made to "sacred springs" in western Kansas (frequented by the Omahas), in Northeastern Arizona (Pueblos), at Hudson, New Mexico, etc. Such deposits (or rather discoveries of them) are rare in the East.

UTO-AZTECAN. *Mexican*. In the "Verh. d. Berl. Ges. f. Anthr." (1901, pp. 348-350), Dr. R. Virchow discusses, with two text-figures (representing the microcephals in question), "Die beiden Azteken," Maximo and Bartola, — the illustrations are from photographs of the naked bodies. Dr. Virchow had previously (Verh. 1877, p. 290; 1878, p. 27) studied the anthropometric characteristics of these pathological specimens of humanity. The woman is better developed than the man, and the vegetative processes of both are in good condition. No advance in intellectual qualities has, however, been made. The feelings seem not to be deep. Dr. Virchow points out that the hair suggests an admixture of negro blood, while the features of the face recall the faces and figures on Central American pottery. — According to the brief paper of Dr. E. Seler on the "Pinturas Jeroglíficas, Coleccion Chavero," in the "Verh. d. Berl. Ges. f. Anthr." (1901, p. 266), the *Mapa de Tlaxcallan* and the *Códice ciclográfico* are fabrications due to a young artist of Tabasco, who is also said to have palmed off another fabricated MS. on the Duc de Loubat, and perhaps to have had a hand in the so-called *Relieves de Chiapas*, published by the Junta Colombina de México. These fabrications, in which the ignorance of the artist sometimes clearly appears, are made up from Kingsborough, other Mexican and Maya MSS., etc. — *Pipils*. To "Ymer" (vol. xxi. 1901, pp. 277-324) C. V. Hartman contributes a rather extended article, "Etnografiska undersökningar öfver aztekerna i Salvador," illustrated with thirty figures, dealing with the Aztecs of the Republic of Salvador. Among the topics discussed are: People, houses and domestic life, furniture, implements and instruments, ornaments, industries, dolls and tops,

playthings, seats, basketry, religion, dances, masks, etc. A top, figured on p. 302, seems to be identical with one from Ancon in Peru, while the seats on p. 301 remind the author of some from Brazil figured in von den Steinen. The making of reed-ware (baskets, etc.) is a chief industry of these people. Five chief types of baskets are made, — the author goes into some detail about basketry. Pages 315–321 deal with religion, religious ceremonies, dances, masks (of these several are figured on pp. 319 and 320). The Aztecs of western Salvador number some one hundred thousand. — In the "Verh. der Berl. Ges. f. Anthr." (1901, pp. 274–277), Dr. E. Förstemann discusses, with five text-figures, "Der Nordpol bei Azteken und Mayas," dealing particularly with the Aztec day-sign *ozomatl* and the Maya day-sign *chuen*, which correspond to each other. Both probably represent a monkey, the Maya *chuen* being possibly related to the Tzental *chui*, which denotes a particular species of monkey. In the figure of the Maya God C. Dr. Förstemann thinks one can detect the indication of the peculiar nostrils of the American monkey.

CENTRAL AMERICA.

MAYAN. *Maya*. In the "American Anthropologist" (vol. iv. n. s. pp. 130–143) for January–March, 1902, Mr. George Byron Gordon has an article, illustrated with two plates and six figures, "On the Interpretation of a certain Group of Sculptures at Copan." The inscriptions in question are those on sculptures X and Y of the author's monograph on the Hieroglyphic Stairway, and a fragment from a block on the stairway. These sculptures, the author thinks, "form a group by themselves, differentiated from all other objects found at Copan, or elsewhere among the Maya ruins, by certain peculiarities which they possess in common," etc. Mr. Gordon's conclusion is that: "Each sculpture might be regarded as a sort of allegorical representation of the calendar in which the Kins, Uinals, Tuns, and Katuns are portrayed as personages in the act of binding up the years, — in effect making bundles of them; the Cycles being the straps by which they are bound, and the Great Cycles being indicated by the principal divisions of the bundle." The author makes the following interesting statement about the hieroglyphs: "During a thousand years, according to the dates at Copan, the hieroglyphs remain uniform, and show no measurable change such as would be coextensive with the development of the art of writing." The slow process of the evolution of such a system must have taken ages upon ages. — Mr. Gordon's account of "The Hieroglyphic Stairway Ruins of Copan" and Mr. Teobert Maler's "Researches in Central Portion of the Usumatsintla Valley," published

by the Peabody Museum (Cambridge), together with Mr. C. P. Bowditch's "Notes on the Report of Teobert Maler," all valuable contributions to the study of the architecture and hieroglyphic remains of the Central American peoples, are reviewed in detail elsewhere in this number of the Journal. — Dr. E. Förstemann's "Kommentar zur Mayahandschrift der Königl. öffentlichen Bibliothek zu Dresden (Dresden, 1901, pp. iv. + 174) is a work indispensable for students of Maya hieroglyphics. It is interesting to compare it with the essay of 1886, "Erläuterungen zur Mayahandschrift der Königlichen öffentlichen Bibliothek zu Dresden." Förstemann is one of the most assiduous devotees of Central American palæography, and is still hard at work. — *Lacantun* (*Lacandon*). Pages 23-40 of Mr. Teobert Maler's "Report" treat of the region of Lake Pethá and the Lacandon Indians of that region. *Cayucos* (boats), houses, and domestic utensils, calabashes with incised designs, *bejuco* bird-cages, incense-burners, rock-paintings on the lake-shore, clothing, bows and arrows, flints and flint flakes, etc., are briefly described.

SOUTH AMERICA.

GUAYAQUI. In the "Verh. d. Berl. Ges. f. Anthr." (1901, pp. 267-271), Dr. Karl von den Steinen writes briefly about "Die Guayaqui-Sammlung des Herrn Dr. v. Weickhmann," now in the Museum für Völkerkunde in Berlin. The collection, which consists of weapons, implements, ornaments, etc., Dr. von den Steinen points out that the Guayaqui possess no painted or carved ornaments. Noteworthy is the use of wax for daubing baskets and for improving the very poor quality of clay used in their pottery. At pp. 269-271 a brief Guayaqui vocabulary is given, the presence of many Guarani words, inclining the author to class the Guayaqui with the Guarani stock.

JIVARO. In the "Verh. d. Berl. Ges. f. Anthr." (1901, p. 65), Dr. R. Virchow briefly describes "Den ausgeweideten Kopf eines Jivaro (Süd-Amerika)." This prepared head was on exhibition before the society. Reference is made also to another head in the possession of Dr. Virchow.

PERU. In the "Verhandlungen der Berliner Gesellschaft für Anthropologie" (1901, pp. 404-408) Dr. Max Uhle writes from Peru on "Die deformirten Köpfe von peruanischen Mumien und die Uta-krankheit." The author does not at all share the opinion of Ranke that the deformation seen in old Peruvian skulls is more accidental than consciously artificial, and cites from the ecclesiastical and other records of the country to prove the prevalence of artificial deformation of the heads of children, especially of young infants. Different tribes (*e. g.* Cabanas and Collaguas) seem to have had different ideas

about deformation. The Collaguas are said to have deformed their children's heads, so that they might fit the caps better. To Dr. Uhle's discussion Dr. Virchow adds (pp. 408, 409) a few remarks, and refers to De Blasio's recent study of the Peruvian mummies and crania in Neapolitan Museums. Dr. Virchow holds to the opinion that the deformation is artificial. *Uta* is apparently a sort of venereal disease.

GENERAL.

BASKETRY. Part P of Bulletin of the U. S. National Museum, No. 39, consists of a paper by Professor Otis T. Mason, "Directions for Collectors of American Basketry" (Washington, 1902, p. 31). Processes of manufacture are described with more or less detail, including coiled basketry and its varieties. Pages 27-31 contain a useful list of Indian basket-making tribes, especially in North America. The paper is illustrated by forty-four text-figures. Coiled basketry seems to present the greatest variety of size, — "there are specimens delicately made that will pass through a lady's finger ring, and others as large as a flour barrel." Imbrication is one of the most restricted of technical processes. — Vol. xvii. part i. pp. 1-32 (N. Y., Feb. 12, 1902) of the Bulletin of the American Museum of Natural History constitutes Professor R. B. Dixon's "Basketry Designs of the Indians of Northern California," which is well illustrated with thirty-seven plates containing one hundred and seventy-four figures. From the earliest period the Indians of California have been noted for the great development among them of the art of basketry, though not to the same extent or along the same lines in all parts of this area. Pages 2-19 of Mr. Dixon's essay are occupied with "The Designs of the Northeastern Area" (Maidu of the Pujunan stock, Pit River of the Palainihan, Wintun of the Copehan, and Yana); pages 19, 20, with "The Designs of the Southeastern Area" (Moquelumnian stock in Amador and Calaveras counties); pages 20-24 with "Designs of the Pomo Group;" and the remainder with general discussion. The material studied by the author "tends to confirm the belief that in the mind of primitive man no design is either purely realistic or decorative, that all designs are to be ascribed in their origin to the interaction of both factors; now one, now the other, being in ascendancy" (p. 31). As a whole, the designs here discussed "occupy a place about midway between the balance of Arapaho art and the somewhat preponderant realism of the Salish designs." The Maidu shows less conventionalism than the other types of the region and "more tendency to what might be called a 'hidden' or 'obscure' realism." Mr. Dixon calls attention to the fact that "there are really surprisingly few exact coincidences be-

tween tribe and tribe" (p. 25). The Maidu, Pit River, Klamath, Yana (?), and Wintun may perhaps be grouped together as being "characterized by great variety and number of designs, predominance of animal and plant motives," etc. This group would be differentiated from the Pomo (paucity of designs and lack of animal motives) on the one hand, and from the Southeastern Group (as to designs, more related to the types of Southern California). The Northwestern Group "seems to have sufficient character to stand alone." The Pomo designs often contain a peculiarity differentiating them from all the others here described. This is a gap or break in the design, called *dau*, which is said to be for the purpose of "letting the soul escape." This break occurs also in Yuki (north of Pomo) baskets, and "suggests at once comparison with the similar openings left in designs on basketry and pottery in the Southwestern States" (p. 24). Among the Maidu the practice is almost universal of putting one design only on a basket. The simple zigzag seems "more southern than northern in its affinities." A remarkable example of coincidence in design is reported by Mr. Dixon between the Maidu and certain negro peoples of the Victoria Nyanza, seven of whose baskets are figured on plate xxxvii. for purposes of comparison with Maidu designs (feather, vine, snake, earthworm, flower, etc.) on plates iv., viii., x., xi. Concerning these the author remarks (p. 28): "The great similarity, not to say identity, of these designs, is most striking, and, as in this case we have no possible suggestion of borrowing or contact, we are forced to regard the instance as a remarkable example of the independent origin of similar designs by peoples, not only antipodal in their location, but of entirely distinct races." Mr. Dixon's monograph is a most interesting and well-illustrated study. — The second edition of Mr. G. W. James's "Indian Basketry" (Pasadena, Cal., 1902, pp. 274), which is reviewed elsewhere in the *Journal* in detail, treats of the basketry of the Indians of the Southwest, the Pacific States, and Alaska. A considerable portion of the book is devoted to symbolism and allied topics connected with basketry. — As "Supplement to American Museum Journal, vol. ii. No. 4, April, 1902" (p. 26), appears Mr. G. H. Pepper's illustrated account of "The Ancient Basket Makers of South-eastern Utah." The name "Basket Makers" is given to a people whose remains, found chiefly in the caves they inhabited in the Grand Gulch Country, distinguish them from the Cliff Dwellers, — the former are long-headed, the latter broad-headed with posterior artificial flattening. Their dead are found buried under baskets, hence the term. Most of the vessels found are of a crude type. The sandals of these people differ from those of the Cliff Dwellers in having square toes. The collection (in the American Museum)

of basketry from this region is described with some detail. Some of the designs seem to be related to those from California treated of by Dixon. This paper is of interest for its discussion of the art of a "new people."

HOUSES. In the "*American Anthropologist*" (vol. iv. n. s. pp. 1-12) for January-March, 1902, Dr. Washington Matthews has an interesting and valuable article on "The Earth Lodge in Art," illustrated with nine plates and four text-figures. By "earth lodge" is meant "certain large houses inhabited by the Indians of the Missouri Valley within the nineteenth century." Lodges of the Omahas, Mandans, Arickarees, etc., are briefly described and figured. The earth lodge, at an earlier period, probably existed as far south as Louisiana and as far east as Tennessee. Now, "there are probably only five or six in existence, and these are confined to the Fort Berthold reservation in North Dakota." Dr. Matthews discusses the reproduction of pictures of the earth lodge in the writings of various ethnologists and others from Catlin in 1840 down to the present time, — De Smet, Prince Maximilian, Morgan, etc., — pointing out some amusing mistakes and blunders. The African aspect of the Kansa lodges in De Smet is only too apparent. One illustration, reproduced by Dr. Matthews in plate x., appears to have been used in one edition of Lewis and Clark as a Cree fishing-lodge, and in one edition of Patrick Gass's journal for Arickaree earth lodges. The author's wide knowledge and long experience with the Indians of the region studied enables him to correct many misconceptions, and add much that is new and valuable.

TEETH-MUTILATION. In the "*Mittheilungen der anthropologischen Gesellschaft in Wien*" (vol. xxxi. 1901, pp. 13-22) Dr. Richard Lasch has an article, "Die Verstümmelung der Zähne in Amerika und Bemerkungen zur Zahn deformierung im Allgemeinen." Teeth-filing (Eskimo, Tlinkit, Mexicans, Mayas, Mbayas), knocking out (Central America, Guancavilca), teeth-coloring (Arawaks, Miraha, Goajiro, etc.), are discussed with more or less detail. According to Dr. Lasch "the mutilation of the teeth (knocking out, filing, coloring) was originally a purely cosmetic procedure, intended to attract the other sex." It has been a mistake to explain it, as has been done so often hitherto, on mythological grounds, — it is rather human vanity than human superstition that is at the bottom of such practices. Its change to a ceremonial rite at puberty and many other aspects of the deformatory process come late. The paper is well supplied with bibliographical references.

A. F. C. and I. C. C.

NOTES AND QUERIES.

WORK ACCOMPLISHED IN THE STUDY OF AMERICAN INDIAN FOLK-LORE.
— On January 4, 1888, the American Folk-Lore Society was organized at Cambridge, Mass., having as one of its objects the collection and publication of the folk-lore (in no narrow, restricted sense) of the aborigines of this continent, and with the number for April-June of the same year the Society began the publication of the *Journal of American Folk-Lore*, which is now beginning its fifteenth volume. The first thirteen volumes of the *Journal* represent the editorial activity of Mr. William Wells Newell, whose services it still has the good fortune to retain as associate editor. A glance into the fifty-one numbers, issued during this period, suggests some reflections on the work already accomplished and that which still remains to be done.

An estimate, not claiming to be minutely exact, of the folk-lore articles published in the *Journal*, 1888–1900, the articles of like nature appearing in the *American Anthropologist* during the same period, and the monographs (completely or largely of folk-lore content) published by the *Bureau of American Ethnology* for these years, gives the following results:—

Stock.	Journ. Amer. Folk-Lore.	Bur. Ethnol.	Amer. Anthrop.	Totals.
Algonkian	22	4	25	51
Pueblos	11	7	28	46
Siouan	20	8	6	34
Iroquoian	30	1	3	34
Athapaskan	8	8	11	27
Eskimo	7	4	7	18
British Columbia, etc.	11	1	5	17
Mayan	3	3	9	15
California-Oregon	5	1	5	11
Mexican	2	—	5	7
Pawnee	4	—	2	6
Kiowa	—	2	1	3
West Indian	—	—	3	3
South American	1	1	1	3
Yuman	1	—	1	2
Yuchi	—	—	1	1
Seri	—	1	—	1
Totals	125	40	114	279

Outside of 75 titles relating to South America and 2 to the West Indies, 308 books, memoirs, and papers reviewed in the "Record of American Folk-Lore," 1895–1900, are distributed thus:—

Uto-Aztecan 54, Pueblos 45, Algonkian 44, Mayan 38, Iroquoian 18, Siouan 17, Eskimo 13, Athapaskan 12, Haida 12, Mexico (other than Uto-Aztecan) 18, Northwest Pacific Coast (general) 10, Salishan 8, Central American (other than Mayan) 6, Kwakiutl 3, Tsimshian 3, Caddoan (Pawnee) 3, Muskoghean 3, Kiowa 2, Yuma 2, Tlinkit 1, Copehan 1, Shapthian 1, Klamath 1, Pujunan 1, Kulanapan 1, Chinook 1.

This total does not include, of course, articles appearing in the *Journal of American Folk-Lore*, but these would not disturb seriously the proportions indicated.

From these two sets of figures, which, naturally enough, gauge only approximately the work done in American Indian folk-lore during the past few years, one is able to discern certain factors very influential in increasing the output of scientific knowledge. Such, *e. g.*, are: The existence of the Bureau of American Ethnology making possible long-continued investigations and assuring their publication, though not always as speedily as might be wished, and permitting trained investigators to devote their lives to a single tribe, if need be; the appearance of a special medium of publication, like the *Journal of American Folk-Lore*, where the general facts and particular details of folk-lore investigations may be given the widest possible currency at short notice, and discussion, comparative study, etc., promoted, while the bibliographical data serve to orient from time the general subject and its special branches; the activity of Museums with large endowments and efficient corps of curators (U. S. National, Peabody, American Museum of Natural History, Field Columbian, University of Pennsylvania, Ontario Archæological, etc.), where the material objects having to do with folk-lore (monuments, paraphernalia of myth, ritual and religion, picture-writing, folk-medicine data, amulets, etc.), can be set up or stored so as to be accessible to the student, who possesses already the thoughts of the savage and the barbarian concerning them, but needs to make the final correlation of mental and material expression; the organization of special committees (like the one of the British Association on the Northwestern Tribes of Canada) for the promotion of investigations by experts in particular areas; the subsidization by men and women of wealth of expeditions to deal with particular areas, or to test special theories, accumulate evidence for the solution of important questions, etc. (Hemenway Archæological, Villard Peruvian, Jesup North Pacific Coast, etc.), which enables investigators to visit regions otherwise inaccessible and inaugurates beneficial coöperation in no other way attainable; the fostering by private munificence (*e. g.*, preëminently the Duc de Loubat) of the publication of documents and folk-lore materials of all sorts, which, otherwise, must remain out of the hands of those most competent to study them; the establishment by societies of publishing funds (*e. g.*, that of the American Folk-Lore Society) providing for the editing and issuing of important special monographs.

One can see also the results of the continued activities of specialists in Algonkian (Hoffman, Tooker), Athapascan (Morice, Matthews, Bourke), Iroquoian (Hale, Mooney, Hewitt, Beauchamp), Siouan (Dorsey, Matthews, Fletcher), Pueblos (Cushing, Fewkes), Eskimo (Murdoch, Boas, Turner), tribes of North Pacific Coast (Boas, Farrand, Smith), Uto-Aztecan (Starr, Fewkes, Kroeber, Nuttall), California-Oregon (Gatschet), Pawnee (Grinnell), Kiowa (Mooney), Mayan (Saville, Bowditch, Thomas, Gunckel), etc. One has to go over the list only slightly to see for how very much the work of these specialists counts.

This survey of recent folk-lore literature shows us also that extra-American investigators are attracted a great deal more by Central America, Mexico, and South America than by North America, the antiquities of the various Mexican, Mayan, and other Central American, Chibchan, Peruvian, etc., peoples proving a more tempting field than the less cultured tribes of the North. And, naturally, North American students have turned more to the peoples about them. German interests in Chile, the Argentine, Brazil, etc., have stimulated German scientific investigation of the folk-lore of the aborigines of those lands; so, too, with Italian interests in the Argentine and Brazil. The work actually done in these countries is rather underestimated in North America. So, also, the work done by Spanish-Americans, except perhaps in Mexico.

If one were tempted to generalize he might say: The study of Eskimo, Athapaskan, and North Pacific folk-lore is centred about legend and social institutions, inventions, implements, etc., — sociological, so to speak; that of Algonkian, Siouan, and Iroquoian, more closely related to language and thought, — psychical; that of the Pueblos, markedly ritualistic in adaptation to environment; that of Mexico and Central America, culture — commemorative with strong artistic and literary penchants. It will readily be seen that certain temperaments in scientific men are better adapted for the study of one of these groups than for that of another, that there is a natural, desirable gravitation to this or to that making for better work and better results. This fact is illustrated by the labors of those fellow-members whose loss we have had to deplore during the last thirteen years: Brinton (a genial generalizer), Cushing (unique in Pueblo work), Hoffman (deeply read in the lore of the Algonkins), Dorsey (a Siouan specialist, perhaps unequalled as a scientific linguist), Bourke (a *connoisseur* of the southern Athapascans), Hale (linguist and ethnologist, in his last years an Iroquoian specialist), Mallery (an unexcelled authority on gesture-language and pictography).

We rejoice still in the possession of a score or more of trained investigators, all doing good work and plenty of it. Though we have lost so many excellent laborers in the field, others are taking their place as skilled hands, and the harvest promises to be as rich as ever, richer indeed, if that can be. The present outlook for work in the folk-lore of the American aborigines is very optimistic.

If a suggestion as to particular publications be in order, it seems to the writer that the gathering together of a series of monographs on the folk-lore of the various stocks of North American Indians, continuative of the *Memoirs of the American Folk-Lore Society*, is extremely desirable, and it would be an apt recognition of the thirteen years' labors of the Society here summarized if some of its wealthy friends were to amplify its publication fund so as to make this possible.

Alexander F. Chamberlain.

EXHIBITION OF PUPPETS. One of the sights of Liège in Belgium is the numerous puppet-shows ("théâtres de marionnettes"). According to "Wal-

lonia" (vol. x. p. 56) there was opened towards the close of last January a "Puppet Exhibition," held under the auspices of the "Amis du Vieux-Liège" society. The exposition was competitive, and some 40 *impresarios* participated, the puppets exhibited numbering between 250 and 300 of all shapes and models, — knights, emperors, noble ladies, the famous legendary *Tchantchet*. The exhibition, which was very successful, was opened by the governor of the province, the burgomaster of the city, and the president of the Court of Appeal. Among the visitors was the minister of France at Liège.

KRAUS MUSICAL MUSEUM IN FLORENCE. In the "Archivio per l'Antropologia" (vol. xxx. pp. 271-297), a brief account, by A. Kraus, Jr., is given of the Kraus "Ethnographical-Psychological Musical Museum" in Florence, Italy, with a list of the 1078 specimens of musical instruments of all ages and peoples, aids, appliances, etc., therein contained. Here are to be found all sorts of human inventions in the way of making "sweet sounds," and sounds that can be only sweet to the inventors of some of the instruments in question, — instruments employed by savages in their initiation rites, by shamans making "medicine," by youths in love the world over, by priests and devotees of all religions, — flutes and pipes of shepherds, lutes and harps of minstrels and troubadours, instruments for the dance and for war, etc. The Kraus Museum has already been of great service to travellers, men of science, historians, and students of music, composers, and others. Of the 1078 numbers in the catalogue, Asia furnishes 118 (Japan being best represented); Australia and Polynesia, 21; Africa, 42; Europe, 640, besides 230 collections of aids and appliances for musical instruments; America, 25 (from north, centre, and south). Of the American specimens four are from Haiti, two are banjos, the rest come from various tribes of Indians, — Mexico is naturally best represented (7 items). Other peoples furnishing one or more instruments are Eskimo, Yakutat, Haida, Sioux, ancient Peruvians, Cayapú (Brazil), Paratintin (Brazil), Indians of the Amazon and of Pará.

DE MORTILLET AS FOLK-LORIST. Gabriel de Mortillet (1821-1900), the French anthropologist, is said to have written, at the age of fifteen, a critical note on "Amulets," which does not appear, however, in the list of his works compiled by Paul de Mortillet for the *Bulletins et Mémoires de la Société d'Anthropologie de Paris* (vol. ii. series v. pp. 448-464). Of his numerous publications, 1845-98, perhaps a dozen (including several books) had to do largely with folk-lore subjects, — pre-Christian cross, origin of hunting and fishing, prehistoric surgery, etc. His papers relating to America were: 1878. *Découverte de l'Amérique aux temps préhistoriques* (Congr. Internat. Anthr., Paris, pp. 267-269). 1877. *La cimetière d'Ancon au Pérou* (La Nature, 31 mars). 1885. *Les groenlandais descendants des magdaléniens*. (Bull. Soc. d'Anthr. de Paris, pp. 868-870.) 1897. *L'Atlantide* (ibid. 447-451.) His advocacy, in 1885, of the view that the Greenland Eskimo were the descendants of the men of the river-drift in France, caused no little discussion.

THE BERNSTEIN PROVERB LIBRARY. Through attendance, in 1865, at a lecture on the wisdom of proverbs and their ethical and racial significance, Ignatius Bernstein, a rich citizen of Warsaw, was led to the idea of collecting a library of the proverbs of all ages and peoples, — books and manuscripts, independent works and articles from periodicals. Wealth enabling him to search and choose from all quarters of the globe, the library, after 35 years of industrious collection, is unique in the world. It contains 4761 separate items from more than 150 languages of civilized and uncivilized races and peoples, of which 70 are MS. A sumptuous catalogue of the Bernstein collection was published at Warsaw in two volumes in 1900. A copy has not yet reached the editor of the Journal, so this note is necessarily incomplete.

TOY EXHIBITION AT PARIS. Late in the summer of 1901 the Parisian prefect of police, M. Lépine, suggested to the makers of cheap toys, New Year's presents, etc., that they try to invent some new and original toys. The idea took, and a prize exhibition was instituted, in which 160 exhibitors shared. The exhibit was formally opened in the large hall of the Tribunal of Commerce in November, and the toys offered for competition numbered many hundreds. The value of the toys exhibited ranged from 5 centimes to fr. 2.95, the maximum price fixed by the authorities. Among the more interesting specimens were : a map that could be taken to pieces ("la terre en morceaux") ; a Boer-English toy in which the Boer kicks the Briton ; a whole collection of "Santos," or toy air-ships, some of which, by an ingenious device, circle round the Eiffel tower ; a donkey that, when a bit of sugar is put into its mouth and the bridle pulled, returns it as a bonbon, — a new "nickel-in-the-slot" machine ; a harp with flute attachment ; an "alcoholic ;" automobiles for from fr. 1.43 to fr. 1.95, the last being "elegant ;" self-moving boats for two sous (run by chemical reaction), etc. M. Léo Claretie, one of the jury of awards, was very enthusiastic over the success of the affair, which proved abundantly that the old ingenuity of the Parisians was still alive, and that the toy-maker's funeral was not yet to be. As a result of the exhibition a toy-museum will probably be inaugurated. These few notes are taken from a brief account by Marie-Louise Néron in "*Volkskunde*" (vol. xiv., 1901-02, pp. 205-207).

A. F. C.

WELSH SUPERSTITIONS. Although not more superstitious or less intelligent than any other class of Americans, it seems to be a fact that those of Welsh descent possess a greater stock of "sayings" of one kind or another, and of folk-lore traditions and beliefs, than those of most other nationalities. Two superstitions that I have found to be nearly universal among Welsh Americans seem to me to be worthy of record.

One of these belongs to that large class of weather-wise observations, and is based on simple belief in an overruling Providence that permits not even a sparrow to fall unobserved.

The belief or superstition was first brought to my notice a number of

years ago. In the course of a conversation with an old Welsh coal miner late in the fall, he remarked that we had a long, hard winter before us, and that he was therefore sure of steady work at good wages until spring.

Struck by the absolute confidence of his tone, I inquired how he knew.

"Why," he replied, "look around you. See those weeds. Did you ever see taller? It is the same everywhere,—in the fields, in gardens, along the roadside, the weeds are higher than I ever remember seeing them before. That means that we will have the deepest snows the coming winter seen here for many years. The reason is this. The little snowbirds live on the seeds of weeds all winter. If the snow covered up the weeds the birds would starve; so the weeds always grow somewhat higher than the deepest snow will be. When the winter is to be soft and open, with little snow, the weeds only grow a few inches tall. I am an old man and I have never known this sign to fail."

It is pleasant to note that that winter, at least, the old coal miner's faith was justified. Since then I have proved that the same belief is prevalent among the Welsh in all sections of the country. I have even heard it referred to in the pulpit by Welsh clergymen as an instance of God's watchful care over his creatures.

Another superstition, of a less pleasing nature, but perhaps even more widespread, is the belief that if a wild bird flies into a house a member of the family will die within a year. A remarkable instance of the verification of this belief occurred within my own knowledge. It happened in one of the mining towns of Pennsylvania, one summer evening in 1898. The family were of Welsh extraction, saturated with the beliefs and superstitions of the mother country. The mother was of rather advanced age, in failing health, and inclined to worry over the prospect that her days on earth were nearly ended. One evening as they were about to sit down to supper a robin flew in at the open door. With a cry of terror the old lady threw up her hands and fell back dead.

Of course it is evident that the woman died of fright, inducing an attack of heart failure. If she had never heard that the entry of a bird into a house meant death to one of the inmates she would possibly be alive to-day. However, the occurrence did much to add to the prestige of the omen, not only among the Welsh, but among those of other nationalities in the same community.

This latter belief seems to be a survival of the pagan doctrine of the transmigration of souls. It is even now said in some sections that the bird comes to summon the soul of the one whose death is indicated,—and that after death the soul will enter that bird. This may be an explanation of the fact that even the children of Welsh parentage rarely make war upon members of the feathered tribe.

This superstition, however, can hardly be classed as of Welsh origin. It seems to be equally prevalent among the Scotch and Irish, and to a certain extent among the English. I can find no trace of it, however, among continental peoples.

John L. Cowan.

ALLEGHENY, PA.

LOCAL MEETINGS AND OTHER NOTICES.

BOSTON. — *Tuesday, December 10.* The regular meeting of the Boston Branch of the American Folk-Lore Society was held at the residence of Mrs. Everett Morss, 303 Marlborough Street, at 8 P. M. Dr. Roland B. Dixon, of Harvard University, gave an interesting account of his recent journey to Manchuria. He dwelt on the customs and superstitions of the people, and illustrated his lecture with photographs and various objects brought from China, including costumes.

Tuesday, January 21. The monthly meeting was held at the Grundmann studios, by invitation of Miss Marian Hall Judd, Prof. F. W. Putnam in the chair. An event of great interest was the rendering of "Los Pastores," a miracle play of the Rio Grande, communicated to the Society some years ago by Capt. J. G. Bourke. The music had been obtained on nine cylinders, and was notated by means of a phonograph bought for the purpose by subscription of the Boston Branch and the Peabody Museum. Mr. James W. Calderwood undertook the task of notating and arranging, and although the records were faint, all but four airs were obtained. The text had been written out for Captain Bourke, by the performer who took the part of the head shepherd, and this, with all its imperfections, was translated by Mrs. Otto B. Cole, a member of the Boston Branch. The translation, which was both finished and literal, was cut to about half its length in order to bring it within the limit of an evening's performance. Mrs. Cole also prepared and read an introduction to the play, giving the probable origin of music and text, and described the lantern slides, which were made from photographs of the actors as seen by Captain Bourke. Mr. William P. Fowler then read the play, which was interspersed with the lyrics, fourteen in number; these were sung by a chorus of a dozen young women, who had been working on them since October. Mr. Calderwood admirably succeeded in preserving the original character of the music, while arranging it for women's voices, with piano accompaniment. Three times in the month "Los Pastores" was repeated to small audiences, and was thoroughly enjoyed by all who heard it.

Tuesday, February 12. The regular meeting was held at the residence of Mrs. Lee Hoffman, 184 Commonwealth Avenue. Dr. Charles C. Wiloughby of the Peabody Museum of Harvard University gave the address of the evening, his subject being "Indian Basketry;" the descriptions were illustrated with fine lantern slides. Dr. Dixon also spoke briefly on the symbolism of certain Indian baskets, using as examples some of those in the collection of Mrs. Hoffmann. Mr. Farwell concluded the evening with renderings on the piano, exhibiting his arrangements of themes from American Indian music.

Tuesday, March 18. The regular meeting was held with Mr. and Mrs. Henry Hyde Dwight, 306 Commonwealth Avenue. Dr. Henry Minor Huxley of Harvard University gave a paper on "The Wedding and Funeral Songs of the Syrians," as studied in Syria, from which country he has lately returned.

Helen Leah Reed, Secretary.

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BOOKS.

Memoirs of the Peabody Museum of American Archæology and Ethnology, Harvard University. Vol. I. No. 6. THE HIEROGLYPHIC STAIRWAY RUINS OF COPAN. Report on Explorations by the Museum, By GEORGE BYRON GORDON. Cambridge: Published by the Museum, 1902. Pp. 37. Plates I.-XVIII. Vol. II. No. 1. RESEARCHES IN THE CENTRAL PORTION OF THE USUMATSINTLA VALLEY. Report of Explorations for the Museum, 1898-1900. By TEOBERT MALER. Cambridge: Published by the Museum, 1901. Pp. 75. Plates I.-XXXIII.

These splendidly illustrated monographs are renewed evidence of the excellent work both in exploration and in record of results being done by the Peabody Museum. Mr. Gordon followed the late Mr. Owens in exploring the hieroglyphic stairway on the side of one of the great pyramidal ruins of Copan, and, in spite of the unfortunate havoc wrought by an earthquake, or by the gradual collapse of the structure itself, secured moulds, photographs, drawings, etc., enough to make possible the study of the wonderful stairway in the Museum. According to Mr. Gordon's calculations the stairway contains an inscription 700 years later than any other at Copan. It is to be regretted that of the inscription decorating the stairway, — "the longest hieroglyphic inscription that has yet come to light among the Maya ruins," — the great part is hopelessly lost. The few fragments remaining of the temple to which this stairway was the approach indicate that "it possessed features of great artistic merit," and was doubtless "one of the most striking edifices at Copan." Fifteen feet in front of the centre of the stairway stood Stela M (now fallen and broken), "one of the most elaborately and delicately carved of all the stelæ at Copan." Ten feet in front of Stela M is Altar M, "a square-shaped block of stone fashioned into the form of a four-legged grotesque animal without a head," — into certain holes at the front and back, however, heads may have once been fitted, the "portrait" of a king, chieftain, or sage, found near by, having been one of these. The most remarkable ornaments of the stairway are a pair of serpents with interlocking coils, forming part of the headdress of a seated figure. Another notable ornament is the great head of a parrot or macaw. This head bears such a "striking resemblance to the Maya month-sign *Kayab*" that Mr. Gordon suggests that "the month *Kayab* in the inscriptions is represented by the head of a *parrot* and not the head of a *turtle*." The last date of the inscriptions is presumed to "refer to the stairway itself, the date on which some ceremony connected with its completion or possibly the inauguration of the work was performed." The next latest date to that of the stairway is that on Stela N, which is 730 years earlier, while the date on Stela M is five years earlier than that on Stela N. With the possible exception of Stela C the stairway "is the latest monumental work at Copan, which is not surprising, for the elaborate

architecture, the evolution of the ornament, the finish of the sculpture, and the highly artistic quality of the glyphs, all seem to argue an advanced state of development." There is thus every reason to suppose that "a long period of comparative inactivity elapsed between the setting up of Stelæ M and N, on the one hand, and the erection of the stairway and (presumably) Stela C on the other." The order of reading of the inscription is "from the top downward, from left to right along the faces of the steps." The notation used by the author is the Bowditch system, which differs in some points from that of Goodman, whose tables are employed. An interesting fact brought out by Mr. Gordon is that "it is almost certain that each part was placed in position in the rough, and carved afterwards; the altar at the base, the seated figures, the ornamented balustrades, and the steps themselves, all were carved, as it would seem, *in situ*." The carving of the inscriptions would appear to have been done in the order of reading. The Stairway hieroglyphics will doubtless receive further investigation in detail. Teobert Maler's valuable report — on the ruins and inscriptions of La Reforma, Chinikihá, Cháncala, Xupá, Pethá, and Piedras Negras, written originally in German — has been given an appropriate English dress by Miss S. Wesselhoeft and Miss A. M. Parker, and the Editor "has respected the fact that the author could not revise the proofs." The valley of the Usumatsintla, particularly La Pethá, is the home of the Lacantun (Lacandon) Indians, about whom little is known, although they belong to the Mayan stock, — at La Reforma only a large, thick stone slab (sacrificial table?), on which there was no drawing of any sort. On the River Chinikihá were found the ruins of an ancient city, — pyramids, "palaces," courts, temples, stelæ, etc., — some of the remains of which had been injured, even more than time and climate had done, by the hands of ignorant woodcutters. Here a slab covered with hieroglyphs was found together with the fragments of a small stela, having on one side the figure of a man and on the other an inscription, both very much worn. On the plastered walls of the "anteroom" to a "palace" traces of painting (red scroll work) were still visible. Near the waterfall of the Cháncala River another ruined city with pyramids and temples, terrace walls, etc., was investigated. In connection with one of the temples some glyphs were found; "along the entire façade ran a red band of hieroglyphs, and below this another red band intersected by the lintel." The next group of ruins visited is on the right bank of the Xupá, and is of considerable extent. Here evidences of vandalism were very noticeable, the thin slabs with figures being worst treated; the destruction of these invaluable relics occurred about 1890. One slab, however, was "ornamented with the outlines of a lovely female form," evidently a priestess of some sort, to judge from dress, etc. At Lake Pethá many things of interest were discovered. Some of the *xicalli* or calabashes for drinking out of, found in the Lacantun houses, had "pretty incised designs, but there was nothing of a hieroglyphic character." To the reviewer the designs figured on pages 27 and 28 do savor of the hieroglyph. An incense-burner with the face of a god on the front, beautiful bejuco bird-cages, numerous household utensils, implements, weapons, etc., were seen

at the first group of houses. On the southern shore of the lake some rock paintings were discovered. The central figure was that of a monster's head swallowing a man; near it are a crude figure of a man and some large red hands; except the hands the other paintings are daubed in black. There are also the picture of a yellowish foot on a red ground, and above it "in red outlines on a yellowish ground an overturned pot, covered with red dots, from the lower edge of which project four comblike droppings." Mr. Maler suggests that the painting indicates the grave of a woman. At another settlement, where the Indians were met with, bows and arrows, flint flakes, arrow-points, etc., were procured. In a prayer performed while the white men were in the house it was noticed that the women took no part. Concerning ruins and inscriptions nothing could be found out at Pethá from the Lacantuns. At Piedras Negras, in Guatemala, explored by the author in 1895 and 1899, besides picture-rocks (some of the figures of which resembled those on altars and temples) numerous groups of ruins were discovered, — a monumental stairway, pyramid-temples, altars, terraces, 37 stelæ, etc. Among the temples explored were the temple of the eight stelæ, temple of the sacrificial-stela, temple of the eight chambers, temple of the three stelæ, temple of the six stelæ, etc. Details of the figures and glyphs on the stelæ are given, — 23 of the 37 stelæ were photographed. A few sculptured lintels — always a rare thing — were met with. The incised design from lintel 6, figured on page 75, may be of the *swastika* order. At the temple of the three stelæ was found an altar-table, along the four narrow faces of which run three parallel rows of small glyphs, now nearly all very indistinct. Among the figures on one of the stelæ is "an ugly 'savage' of that period; his face is hairy, and he looks like a real barbarian" (p. 61). On the same stela the figures of the captives or victims show that the filing of the teeth was a custom among them. In the vicinity of all the stelæ remains of earthen vessels, often of the most delicate workmanship, are generally to be found. The figures of gods, warriors, priests, etc., and their rich dresses and ornamentation are described in detail, and many new data for further study recorded. Mr. Maler's earlier and later explorations in the Maya region raise the hope that his continued activity may at last lift a corner, at least, of the curtain that hides the meaning of so many of these wonderful ruins.

Alexander F. Chamberlain.

NOTES ON THE REPORT OF TEOBERT MALER. *Memoirs of the Peabody Museum.* Vol. II. No. 1. By CHARLES P. BOWDITCH. Privately printed. Cambridge: The University Press, 1901.

These "Notes" are not intended as a criticism or review of Mr. Maler's work, but as a study of "the inscriptions with Initial and other series in which calendar dates appear." The hieroglyphs at Piedras Negras are chiefly discussed. The signs for the cycles and other time periods on Stela 1 appear to be similar to those found elsewhere. Stela 3 seems to be of particular value and importance, — it has already been studied by Maudslay. Perhaps, as Mr. Bowditch suggests, the two men represented

on Stelæ 2 and 3 were "twins having the same birthday." These stelæ may, indeed, have some historical value.

A. F. C.

THE PUNISHMENT OF THE STENGY AND OTHER INDIAN STORIES. By GEORGE BIRD GRINNELL. Illustrated. New York and London: Harper & Brothers, 1901. Pp. 235.

It is but just that the American Indian should be represented in the Harpers' "Portrait Collection of Short Stories," of which this book forms the fifth volume. Of the competence of the author there can be no doubt; his long and intimate acquaintance with several Indian tribes and his numerous scientific and literary contributions are sufficient evidence. As he himself says: "Seated by the flickering fire in Blackfoot skin-lodge, or in Pawnee dirt-house, or in seashore dwelling on the northwest coast, I have received these stories from the lips of aged historians, and have set them down here as I have heard them." The tale from which the book takes its title, and two others ("Bluejay the Imitator," "Bluejay visits the Ghosts") are "Bluejay Stories" from the northwest coast. "The Girl who was the Ring" (dealing with the popular "stick and ring game"), "The First Corn," "The Star Boy," "The Grizzly Bear's Medicine," are Pawnee tales. Of the remainder "The First Medicine Lodge," "Thunder Maker and Cold Maker," "The Blindness of Pi-wáp-ök," "Nothing Child," "Shield Quiver's Wife," "The Beaver Stick," and "Little Friend Coyote," are Blackfoot, Blood, and Piegan, while the Nez Percés are represented by "Ragged Head." The range of topics is wide and the subject-matter of great interest. A Chinook version (in the original Indian tongue) of the "Bluejay Stories" was published by Dr. Franz Boas in his "Chinook Texts" (Washington, 1894), pages 148-182. The illustrations are well done and fit the stories to which they belong. The first story tells why mussels stick fast to the rocks; "The Girl who was the Ring" is quite an animal story; "First Corn" is the tale of a young gambler who became chief and teacher of his people; "Star Boy" tells of the Pawnee girl who chose a bright star in the sky and became his wife; "The Grizzly Bear's Medicine" is the story of the poor boy and the chief's son; "The First Medicine Lodge" is a tale of Scarface, a hero of Blackfeet and Piegans; among other things, "Thunder Maker and Cold Maker" tells why the raven comes to give warning of an approaching storm; "The Blindness of Pi-wáp-ök" is the story of a hunter struck blind, who became a great "medicine-man;" "Ragged Head" tells of a Nez Percé warrior, whom neither arrow, nor bullet, nor spear could kill, but who was slain by a ram-rod; "Nothing Child" is the story of a Blackfoot foundling and his luck; "Shield Quiver's Wife" is a tale of Indian jealousy and falsity; "The Beaver Stick" tells of an orphan, who through choosing the right medicine (an old beaver cutting) became a great chief; "Little Friend Coyote" is a story of Kootenay treachery towards the Blackfeet and of the coyote's succor of an escaping Blackfoot woman. Altogether this book is good reading, both for the folk-lorist and the man of letters.

A. F. C.

DER GESTIRNDIENST DER ALTEN ARABER UND DIE ALTISRAELITISCHE UEBERLIEFERUNG. Vortrag gehalten im Verein für jüdische Geschichte und Literatur zu Berlin am 5. December, 1899, von DR. FRITZ HOMMEL. München: Lukaschik, 1901. Pp. 32.

The author maintains that star-worship was really the oldest form of Semitic religion, and probably also "the most primitive form of human religion, or better, the oldest form of polytheism or idolatry." The antiquity of the worship of the planets among the Semites is proved by the Hebrew word *nišba'* ("to swear") which signifies literally, "to call the seven to witness." According to Dr. Hommel the sun naturally appeals more to an agricultural, the moon more to a pastoral people, — especially since, in warm countries, night is the time of travel, etc. The sessile Babylonians had therefore a sun-cult, while the Arabs, the best type of the old, nomadic, western Semites made the moon the chief god. With them *Shums* ("sun") is feminine, the word for moon, masculine. Hebrew also furnishes traces of the use of *sämäs* ("sun") as feminine, and in the Old Testament *järach*, the masculine term for moon is more common than *lebānah*, the feminine. The south Arabian inscriptions reveal the prevalence of star-worship, and moon-cult. Proper names also contribute their share of evidence. Even Jahve, Dr. Hommel tells us, may be but a Mosaic modification of *jah*, an old Semitic name of the moon, still preserved in Hallelujah, — the first component is really *hilāl* ("new moon"). The details in this interesting address are, perhaps, more valid than the wide extension of the general theses.

Alexander F. Chamberlain.

INDIAN BASKETRY. With 360 Illustrations. Second Edition, revised and enlarged. By GEORGE WHARTON JAMES. Pasadena, Cal.: Privately Printed for the Author, 1902. Pp. 274.

Basketry is an art that within recent years has deteriorated or become decadent in many, if not most parts of America, by reason of the "iconoclastic effect of our civilization upon a simple-hearted people." In this little volume, which is illustrated with 360 figures and has an excellent index, the author treats in detail of the basketry of the Indians of the Southwest, the Pacific States, and Alaska. As Mr. James observes, the art of basketry "touches the Amerind at all points of his life, from the cradle to the grave, and its products are used in every function, domestic, social, and religious, of his simple civilization." Among the topics discussed are: basketry, the mother of pottery; basketry in legend, ceremonial, etc.; basket-making people; materials, colors, weaves, stitches, forms, designs, uses, varieties; symbolism and poetry of basketry; decadence and possible preservation of the art; bibliography. One interesting thing about basketry is that it "is almost entirely the work of Indian women, and therefore its study necessarily leads us into the *sanctum sanctorum* of feminine Indian life." Here woman won some of her greatest achievements. As the best basket-maker of her tribe she rose to power and influence, not merely in the matter of suitors for her hand, but in many

other ways as well. And there were always the true artists who created things of beauty for the very love of them, — these it was who reached the high-water mark of their art. The story of the first baby-basket (reported from the Navahos by Dr. Washington Matthews) briefly *résumé*d on page 23 ought to convince any one as to the poetic capacity of these Indians as well as their wonderful imagination. Indeed, Indian legends relating to basketry seem to have called forth the most artistic efforts of the aboriginal mind. The sacred baskets of many tribes, used in their rites and ceremonies, exhaust the possibilities of the maker's art. Among the Navaho and the Hopi in particular, the sacred basket is of great importance. It is rather surprising to learn (p. 50) that "perhaps the finest and most delicate weaving of the North American Indians is done by the Aleuts of Attu Island, the most westerly point of Alaska." That such things of beauty should come from so dreary and desolate a land must give one a higher opinion of the capacities of the original Americans. The expertness of Californian basket-makers has long been known. A rare specimen of Pomo basketry, formerly in a Chicago private collection and now in the Field Columbian Museum, is said to have been purchased for \$800. The uses of basketry are innumerable, from the infant's cradle to the shroud of the dead, from the mat under foot to the hat over head. The size of some baskets can be seen from the figure on page 168. The symbolism of Indian basketry, to which Mr. James devotes pages 187-216, has recently been studied by Farrand and Dixon with reference to the Salishan tribes and the Indians of California. The anecdote related on page 187 shows how little one may know about some Indian things even after long residence among them and acquaintance with their speech, and how much another may discover in a comparatively brief time. Not only do the designs have their distinct symbolism, but often the whole basket is a symbol itself. The decadence of Indian basketry may be laid to two chief causes, — "the overpowering of the æsthetic by the utilitarian" (a dollar's worth of tin utensils will substitute many baskets), and the spirit of mere commercialism which has begun to infect the Indian (she now "makes to sell"). Thus, as the author says, "all (Indian) baskets correctly may be classified under just two heads, — baskets made to sell and baskets not made to sell." And it is easy to tell which is which. Amid so much that is lamentable it is pleasing to discover that some of the efforts (which now have the aid of several societies friendly to the Indian) at rehabilitating the art of basketry have been notably successful. "The Wallapais had almost lost the art, when, fortunately for them, Miss Frances S. Calfee was sent among them as a field-matron. For over seven years she has worked with them, and from their very name being a reproach and a synonym of debauchery and degradation they have reached a degree of self-respect that is highly commendable. In her endeavors for their betterment Miss Calfee has reintroduced the art of basket-making, and recently I secured five specimens of their work that show considerable ability and make it certain that, if the art is cultivated, the Wallapais may soon rank as a great basket-making people" (p. 69). Surely such an achievement deserves the praise

of our race as well as the invention of the Mergenthaler machine. The records of aboriginal industry contained in Mr. James's valuable pages fully justify such a belief.

Alexander F. Chamberlain.

Schriften der Schweizerischen Gesellschaft für Volkskunde, II. KINDERLIED UND KINDERSPIEL IM KANTON BERN. Nach mündlicher Ueberlieferung gesammelt von GERTRUD ZÜRICHER. Zürich, 1902. Pp. 168.

This book contains nothing but what was obtained from oral tradition. All the matter recorded is known to have been used by children or by adults having to do with them, and vouched for by the children. Miss Gertrude Züricher, the author, was stimulated to this work by attendance upon the lectures on folk-lore given by Professor Singer at the University of Bern, and her book is a careful and valuable compilation. The data recorded were all collected within the limits of the Canton of Bern, and number some 1100 items, — lullabies; children's prayers and blessings; prayers to St. Nicholas; charms; jest-rhymes; finger-plays; "ride-a-cock-horse" rhymes; marching and dancing songs; rain and snow songs; "what the bell says;" New Year's and carnival songs; out of school; animal rhymes; about food and clothing; dialogues, railleries, topsy-turvies; chain-rhymes: "counting-out" rhymes; satirical verses, street cries, parodies; secret languages, misplaced accents, exercises in talking quick; rhymes and songs of adults used by children; plays and games. From this list it will be seen that the collection is quite complete. Proverbs the author has omitted because "children, although they may know them, hardly use them." A few proverbs used in connection with children are given on page 5. All rhymes of which the authors are known (except a few in which time has wrought notable changes) are also not included. The innumerable variants of the chain-rhyme "Joggeli wott ga Berli schüttle," and the riddles are not exhausted, since Dr. Zahler is making a special study of them. Special descriptions of plays and games are given only when they deviate from the account given in Böhme's *Deutsches Kinderlied und Kinderspiel* (Leipzig, 1897). The absence of "bark-loosing" rhymes is explained by the fact that, although the making of willow whistles is a favorite pastime, the "bark-loosing" rhymes do not seem to occur (p. 6).

In the children's prayers St. Nicholas appears as Sami (Sämi, Santi) Chlous, Santi Niggi Näggi, Zantiggelous (p. 15). The charm for something in the eye: —

Bösi Frou, hinder em Oug,
Mach mer ds Böse us em Oug

is interesting, as is also beginning of another conjuration, "Häxli hinder em Hag." The rhyme for the rising fog: —

Stoubnäbel, Hilbibrand,
Gang du i dys Franzoseland

reminds one of our familiar "Rain, rain, go to Spain," etc. The following alphabet rhyme is worth citing here: —

A, b, c, d, e,
Der Chopf tuet mer weh,
F, g, h, i, k,
Der Dokter isch da,
L, m, n, o,
Jetz bin i froh,

P, q, r, s, t,
S'isch wider guet, juhé,
U, v, w, x,
Jetz fählt mer nix,
Y, z,
Jetz gab-n-ig i ds Bett.

Of secret languages the most common are the B (inserting b after every vowel and then doubling the vowel), Re (every syllable said up to the vowel and then re added), and Adi (for every vowel adi is substituted) languages. Among the verses of adult origin current among Bernese children is this (with several variants): —

Mein lieber Lulu,
Geh nicht zum Zulu.
Geh nicht zum schwarzen Mann nach Afrika:
Sie werden schiessen
Mit Pfeil und Spiessen,
Dann ist mein lieber Lulu tot.
Mein lieber Lulu
Ging doch zum Zulu,
Ging doch zum schwarzen Mann nach Afrika.
Sie haben geschossen
Und Blut vergossen,
Nun ist mein lieber Lulu tot.

The music of this and a number of other songs is given on pages 159-168.

On page 125 occurs the game "Die Nonne von Ninive." America is the topic of a song (p. 114) beginning —

Jetzt ist die Abschiedsstunde da,
Wir reisen nach Amerika.

This book is but one of the good results of the great activity of the folklorists of Switzerland. What the author says of the need for collecting data with all possible diligence and reasonable haste applies to America as well as to lands in the Old World (p. 4): "The present high-tide of children's books will, unless it is gathered now, cause in ten or twenty years the irreparable loss of much folk-lore." Now is the time to collect ere the golden opportunity is past.

A. F. C.

UEBER WAHNIDEEN IM VÖLKERLEBEN. Von Dr. M. FRIEDMANN, Nervenarzt in Mannheim. Wiesbaden: J. F. Bergmann, 1901. Pp. 203-305. (Nos. VI.-VII. of "Grenzfragen des Nerven- und Seelenlebens.")

This essay by a psychiatrist is interesting to students of folk-lore, since it deals with popular delusions, epidemics of thought, hypnotic, ecstatic, and hallucinatory phenomena in religion, politics, society. Among the topics treated of are: the Dreyfus affair, the rise of Mohammedanism, the Crusades, the so-called Pai-Marire religion of the New Zealand Maoris, the Anchorite movement in Egypt, the European witch-persecutions, the Dutch tulip mania, the Law episode, the anarchist movement, mysticism ancient and modern, Mahdism in the Sudan, the Salvation Army, Russian sects (Skopzi, etc.), murderous sects of India (Thugs), Malay "running

amuck," etc. The vast importance of such ideas in folk-life in relation to the phenomena of society and civilization is pointed out, — "the power of the idea as such," — and their rôle in propaganda and agitation of all sorts emphasized. The "purely pathological" aspects of the subject as also more or less briefly discussed. Suggestion plays its part in the highest ideals as well as in the lowest. To it are due some of the noblest movements in the world's history, no less than some of the basest. The moment of psychic susceptibility is the larger factor, the influence of intellectual inhibitions the less. Dr. Friedmann finds unsatisfactory both Tylor's theory of animism and Lippert's "soul-cult," and puts forward his own view that the most elementary factor here is "eine primitive Suggestivassoziation der Eigenbeziehung." The sight of the dead, the author thinks, was the most powerful impression of all time. This primitive idea combined with hypnosis and ecstasy explains much in the early development of human religions.

A. F. C.

WIRTSCHAFT UND MODE. Ein Beitrag zur Theorie der modernen Bedarfsgestaltung. Von WERNER SOMBART. Wiesbaden: J. F. Bergmann, 1902. Pp. 23. (No. XII. of "Grenzfragen des Nerven- und Seelenlebens").

This essay, which is a part of the author's *Der Moderne Kapitalismus*, contains some useful information concerning the relation of fashion to economic conditions, — collectivism, uniformization, urbanization, etc. The difference between town and country is still, in many parts of Europe, remarkable. On the one side we have the light, graceful, *chic*; on the other the rough, heavy, durable. The contrast is seen best, perhaps, in the Dutch peasant and the *confessionneuse* of the cities. The large towns change their fashions, of course, more than the small, and one of the marked characteristics of our age is the shorter time for which articles are used as compared with times gone by, — they are not so because they are less durable (this may be one reason), but on account of the changed conditions of life (tenement system, furniture, modern nomadism and nervousness). In fact, "a new human race" is growing up that demands change and variety in everything. Fashion, to be sure, is nothing new, but this is a new side of it born of our own times. Modern fashion is characterized by three things chiefly: the infinite range of objects over which it extends; its absolute universality; the rapidity of change. The genesis of "Paris Fashions" is deserving of a special study, — the "*à la mode* Devil" is everywhere.

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THE STORY OF BANTUGAN.

THIS is a legend of the Mohammedan tribes or Moros (Moro is the Spanish for Mohammedan or Mussulman) of Mindanao, P. I., in the valley of the Rio Grande de Mindanao. It deals with the adventures of Bantugan and of his friend Datto Banning.

Bantugan is the national hero, and every child is taught the story of Bantugan until he almost knows it by heart. This is the first translation out of the original tongue. Given by word of mouth and translated in 1900 at Cotta Bato, Mindanao, by Major Ralph S. Porter, Surgeon U. S. V. Bantugan and his relatives were:

Palamata Bantugan, son of Tinumanan sa Lugun Minulucsa Dalendeg (brother of the earthquake and thunder).

The brothers of Bantugan were: 1, Mapalala Macog; 2, Madali Macabancas; 3, Dalumimbang Dalanda; 4, Damadag la Lupa; 5, Maladia Langig; 6, Marandang Datto Sulug; 7, Malinday Asabarat; 8, Mudsay sa Subu Subu; 9, Pasandalan na Murud; 10, Bendera Mudaya; 11, Pamanay Macalayan; 12, Pandi Macalele.

The sisters of Bantugan were: 1, Alcat Ulauanan; 2, Mandanda Uray; 3, Dalinding u Subangan.

The sons of Bantugan were: 1, Balatama Lumana; Pandumagan Dayuran; 2, Alungan Pidsiana Lumalang sa Dalisay; 3, Malinday Abunbara Lumanti Dowa Dowa; 4, Tankula Bulantakan Bulu Bulu sa Lagat; 5, Tagatag sa Layagum sa Pigculat; 6, Lumbay sa Pegcaualau Daliday Malindu; 7, Lumbay Magapindu.

Once upon a time there came a terrific hurricane which carried the house of the sister of Bantugan from the village of Bombalan to the seacoast.

While there it was seen by a Spanish general who was lying off the coast in his warship. The Spanish general's name was Mindalunu sa Tunu-Miducau sa da Uata.

The general put the house with the sister of Bantugan on his warship and carried her away to his town of Sugurungan a Lagat.

The king of this town was Dumakulay Amalana Dumombang Mapamatu.

For capturing this maiden the general was given high rank and honor and was ordered to build a house for the sister close to the house of the king.

Now when the king asked Alcat (which was the name of Bantugan's sister) to give him some mbama to chew, she refused, saying, "Do not talk to me, for I have been taken from my brothers and am heavy at heart; if you wish to marry me, go to my brothers and ask them for me."¹

When the brothers of Alcat knew that she had been stolen away from them, they were heavy at heart also. Then said Bantugan, "Prepare all of our warboats and launch my great warship Linumuntan Mapalo Mabuculud Linayum. Put out all our battle-flags and let all my brothers gather with me to search for our sister."

When they were all aboard the captain of Bantugan's warboat called out to it, "Sail like the wind, Linumuntan, so that we may overtake the wicked Spanish general who has carried away the sister of our datto" (chief).

But the ship did not obey his command, and Malinday Asabarat, the seventh brother of Bantugan, said, "It must be that we have a bad soldier on board; let us find out who he is and kill him, that we may proceed on our journey." Then Malinday pointed out a soldier whose name was Masualo Savani Masunu Sakasumba, whose great fault was that he made love to the wives of the dattos and other married women.

When this man knew he was to die, he said, "Tell my friends when you return that I died in battle and not that I was executed."

Then Malinday took him to the bow of the ship and with one stroke of his campilan (Moro broadsword) cut off his head. When the soldier was dead the ship at once began to speed through the water with tremendous velocity, so that all the great fish of the sea were much afraid.

Before long they came to a small island and there anchored, and four men carried the body of the soldier ashore and buried it.

Mapalala Macog now suggested that they rest here a while and sleep. While they were sleeping there came to anchor on the other side of the island a warship of Datto Banningan, who was the accepted lover of Bantugan's sister, Alcat Ulaunan, who had been car-

¹ Mbama—A package of bongo nut, bulla (pronounced booya) leaf, lime, and tobacco, considered a delicious combination for a *chew* by the Moros. If a Moro woman hands a roll of this to a man, it signifies that she is willing to receive his addresses.

ried away by the Spaniard, and whom Bantugan had started to search for.

Banigan had ordered the colintangan (large Moro xylophone) to be played in his warship, which was called the Katipapabayan Lum-bayan Dakadua, meaning the two-tailed crocodile of the sea.

Now Bendera Mudaya, the tenth brother of Bantugan, heard the loud playing of Banigan's colintangan and he became very wroth, for he thought it would disturb his brother Bantugan's rest, so he called a thousand soldiers and had the lantakas (cannon) fired at the ship of Banigan, and the shot carried away all the principal masts of Banigan's ship and killed many of his soldiers.

Now Banigan's brother, whose name was Mapandala sa Dalen Matankin sa Gavi (he that bites like the pepper of the deep forest), called the master of the ship, whose name was Salindala Kabunga Salangka sa Bukau, and ordered him to return the fire; but said the master, "Let us first ask permission of Datto Banigan," who just now awakened and inquired what had happened. Mapandala replied that Bantugan's ship had fired on them and begged to be allowed to fire back. "No," said Banigan, "if we fire on Bantugan I can then never marry his sister." "But," said the brother, "look at the ruin of the ship and the loss of men. Let this woman go and let us revenge ourselves." "No," said Banigan; "seeing that you my brother still live not even the loss of ships or men will compel me to attack the great and honorable Bantugan."

So Banigan gave orders for his anchors to be raised and his ship to be sailed straight for Bantugan's ship, that they might converse. Banigan sat in the bow (ulunan) with two gold-embroidered umbrellas held over him.

Now when Bendera Mudaya recognized that it was Banigan he had fired at, he broke into tears and cried out, "Ama ku" (my father), "do not scold me. I thought your ship was the ship of our enemies. It is all my fault; do with me as you will." "No," said Banigan; "we are equally sad, let us say no more of it. I but beg of Bantugan to allow me to lash my ship to his." This was soon done and the dattos greeted each other.

Then Banigan asked, "What brings you out in your warship with so many soldiers and lantakas?" When Banigan had been told that his sweetheart had been carried away by the Spaniards his grief was very great, and with a common enemy these two dattos sealed their friendship.

After a council it was decided that Bantugan should continue the search by sea and that Banigan should go by land, as his ship was no longer seaworthy.

After the council Banigan returned to his own ship and cast

loose from Bantugan, who sailed away. All the panditas (priests) were now called together by Baningan and were asked for their advice as to how to proceed to find the lost maiden. They told him, when he started out, not to go as a datto with fine raiment and many followers, but to go alone in the disguise of a tiruray,¹ and that if he went this way he would surely meet with success.

So Baningan sent his brother Mapandala back with the ship to their village of Cudarangen, there to be ruler in his stead. But the brother's heart was heavy, for he wanted to go also on the trip, and he begged unavailingly of Baningan to let him go, but he would not consent. So Baningan went ashore and Mapandala put his ship about to return home, but when Baningan was well out of sight Mapandala turned again and started to follow Bantugan as best he could, making many repairs to his ship.

In a day or two he passed by a large town called Pamamaluy a ig Alamay a Lagat, and there encountered a great Spanish warship whose captain inquired where he was from. Mapandala answered, "From Cudarangen." Then the Spaniard asked him where he was going. Mapandala answered, "To search for the sister of Datto Bantugan." Whereupon the Spanish fired upon him; the general on the ship was the same one who had carried away Bantugan's sister, and he ordered Mapandala to return to Cudarangen, saying that not far away there was a fleet of a thousand Spanish ships waiting for Bantugan and his followers. "Nevertheless," said Mapandala, "I shall not return." And the battle began at once, between Mapandala and the Spaniard. The latter soon won, and Mapandala was badly injured so that his entrails fell out. Both boats were badly injured and many were killed on both sides, but the Spaniards were able to float and navigate, and they looted Mapandala's boat and then returned to their village.

Mapandala's boat was finally cast upon the beach, where it was seen by Baningan who came by there on foot at that very moment. He at once boarded her, and when Mapandala saw some one coming he cried out for water which Baningan brought him. When they recognized each other Baningan embraced his brother and wept to see him so sorely wounded. Mapandala said, "I am surely dying." But Banignan called for a fairy from Cudarangen to take his brother back and cure him there of his wounds with a great medicine which he had at home in his chest. When the fairy had taken Mapandala, Baningan went on his way.

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¹ A tiruray is one of a tribe that lives up in the mountains, sometimes in trees, and in the most primitive way. They are gradually becoming extinct, dying of starvation, from lack of energy enough to till the most fertile of soils.

The warship of Bantugan finally reached the village of the Spaniards, Sudurungan a Lagat, and there found a thousand Spanish warships, who at once fired upon them, but the only effect of their firing was to push Bantugan farther away, not a single cannon-ball penetrating his ship.

Banigan continued on his road, and after many days reached a high hill from which he could see the great city of the Spaniards, with many ships in the harbor and many more on guard at its entrance. This great display frightened Banigan very much, for he thought to himself, "At the very door of the city I will die." So he decided to go back to the brother of Bantugan, who was named Pasandalan na Murud, and who was the sultan of I Labumbalan Tankulabulantakan, and ask him what he should do in the face of such dreadful obstacles.

He had not gone far until two little golden birds alighted on his shield (klung) and told him not to go back, for he would be laughed at, and all would say that he was not worthy of his sweetheart. Banigan then smote his breast and decided to return to the search even though he died ten times. He then hid his shield and campilan (broadsword) in a hollow rock and carried only a bow and arrows.

As he was passing along the coast he saw the ships of the Spanish general sailing by who had destroyed his own boat. The Spanish general also saw him and called to him to come on board his ship, for he did not think that he had the walk—or carriage of a poor tiruray. So Banigan went aboard the Spanish ships, and the soldiers were so thick on the deck that he could not help stepping on them as he passed. This made the soldiers mad, but the general said, "Never mind; he is only a poor tiruray, and does not know good manners." The tiruray walked right up and sat down close by the side of the general, which made the general mad on the inside, but he did not show it. Then the general asked him, "Where are you from?" He answered, "From Lalansayan Lalanun." Now the general knew that the king's brother lived with this family and so the tiruray, who was Banigan in disguise, said that he had been sent by the king's brother to inquire if it was true that the king had captured the sister of Bantugan, and for the king to beware, for Bantugan was a powerful and dangerous enemy. Then the general told a great lie, saying that they had had a big war with Bantugan and that Alcat had been given as a peace offering.

This great lie maddened the tiruray, so that for a minute he wanted to go "idzavil" (run amuck or juramentado).¹ The general

¹ Juramentado — A Moro who makes a vow before the priest to die taking the

noticed that the tiruray was getting mad, and asked, "Why are you red in the face? I believe that you are Banningan, and if you are you will go no farther." But the tiruray answered and said, "Show me Banningan, and I myself will slay him." Then the general said, "Tell me truly from where you come?" The tiruray answered and said, "From Lansayan Aluna Lundingan Apamalui Deliday Linauig Lumbay Lungan a Lagat, whose datto is Daliday Linauig Lumbay Alungan a Lagat, who is a brother to your king."

Then the general and the tiruray shook hands, and the general asked, "What is your errand here?" The tiruray answered, "I come by order of the brother of the king to see if it was true that the king had the sister of Datto Bantugan in his city and if she was beautiful or not." The general said, "She is as beautiful as the moon."

The tiruray now asked the general to take him to see the sister of Bantugan, for he alone would not be allowed to pass the gates. So the general and Banningan went ashore and walked towards the city of the king, and when they reached the gates the guard would only allow the general to pass and would not admit the tiruray.

But the general said, "This tiruray is a good man and comes from the town of the king's brother." Then the captain of the guard said, "No, he cannot pass, for I know that in the city of the king's brother there are no tirurays." "Yes," said Banningan, "that is true, but I do not claim to live in the town of the king's brother, but in a village near it named Malasan sa Ulay Uluban sa Bulauan." "Well," said the captain of the guard, "you may go in; you look innocent at any rate." So in they went, and soon they came to the second guard, whose captain asked the general, "What is your business with the king?" The general said, "To beg permission of the king to return to my family." "Who is the tiruray with you," asked the captain of the guard.

"Oh, he is all right, I will vouch for him," said the general.

Then the captain of the guard said, "Well, you may both pass, but the law is that all who pass this gate must pass through dancing." So they both danced their way through the gate.

By and by they reached the house of the king, where there were many guards, who did not care to have the tiruray pass, but the king, when he heard that there was a tiruray below, ordered the guard to admit him and bring the man up to him, and when the tiruray had entered the palace he found the floor covered with soldiers sitting and lying down. He clumsily stepped on several, blood of a Christian, and believes that in so doing he will go at once to heaven. So he starts out with his sword and attacks every Christian he can find until he is himself killed.

who immediately wanted to kill him, but the king said, "No, he is only a tiruray and knows no manners ; do not hurt him." Then the tiruray walked straight up to the throne and sat right down beside the king, to the great fear of the general, who told him not to, for the king would surely scold him or kill him. When the courtiers saw this poor beggar take his seat by the king's side, they begged permission to kill him for his presumption. But the king said, "No, I will question him first."

While Baningan was seated beside the king he saw the armor of his brother lying on the floor and covered with blood. His face became red and the tears fell from his eyes, and he again wanted to be an "idzavil," but on second thought decided not to, for if he did he could not succeed in seeing his sweetheart.

The king asked him why his face was so red and why he was crying. Baningan answered, "I cry, for I cannot see the sister of Bantugan." Then asks the king, "What do you know of the sister of Bantugan, and where do you come from?" Baningan answered, "From your brother's town." Then the king at once asked him, "Is my brother well and happy?" "Yes," said the tiruray, who then asked, "Is the sister of Bantugan as beautiful as she is reported to be?" "Yes," said the king, "she is as beautiful as the moon." Then Baningan asked the king's permission to see her so that he could tell the king's brother of her beauty. So the king told the tiruray to go and ask Alcat for bulla for the king to chew, and to tell her that if she would not give it he would have her head cut off.

When the tiruray reached the house in which the sister of Bantugan was kept, a wife of the king (whose name was Salagambal Kila Undiganan) came forward and asked him what he wanted. When he told her, she asked him to come in and sit down, but Baningan said, "I wait for the order of the sister of Bantugan." But the sister of Bantugan did not care to order the tiruray to come in, for he was of low blood. But on the solicitation of the other wives of the king, she told him to come in and sit down.

When the tiruray came in the house he sat down close to Alcat, who scolded him for it, and ordered him away, but the wives of the king said, "No, he is only a poor tiruray and knows no better; let him stay and we will have some sport with him."

Then Bantugan's sister asked him from whence he came. He answered, "From Mapulud Salin Kikan Palau sa Linun Kayo." Then Alcat at once asked him if he knew Datto Bantugan. The tiruray answered and said, "Yes, I know him, but I have heard that he was killed not long ago in a fight with the Spaniards. Also his brother Mapalala Macog, who was killed by a crocodile, and all the other brothers are dead in the warship of Dalumimbang Dalanda."

When hearing this the sister of Bantugan fell in a faint (the name of the warship was Timbalangay a Uatu Timbidayala Sunga).

When Alcat had recovered from her faint, she asked the tiruray if he knew Baningan. At this the tiruray laughed and showed his teeth, which the sister of Bantugan recognized at once, but she gave no sign of recognition. Then the tiruray said, "Baningan fell in a cave a week ago and has not come out yet." Then he took a "ma-lung" (a Moro dress) and put it on in Moro style and seized the sister of Bantugan and put her on his lap. She did not scold him, but asked, "Can you win in a fight with the Spaniards and take me home to my family?" Baningan answered and said, "Win or lose, I will not leave you. The king has sent me to bring him bulla from you and if you don't give it he will kill you."

"Well," said Bantugan's sister, "let him kill me; I will not give him the bulla." Baningan now called the fairies to bring his campilan and rodella and prepared himself for a fight. Alcat cried and said, "If you leave me now even for a minute, you will never come back." "Yes," said Baningan, "I will come back." He then made himself invisible by a spell and went out to the harbor mouth where he could get a stone to sharpen his campilan.

While all this was going on, the king became very impatient at the non-return of the tiruray and sent for him. The women told the messenger that the tiruray had gone some time before, and when the king heard this he said, "The tiruray does not return, for he is ashamed to return without the bulla which Bantugan's sister has refused."

The king then ordered a well dug and had the sister of Bantugan brought to it, that she might be drowned in it. But the courtiers begged that she be spared, for, they said, "if you kill the sister of Bantugan, we will surely have a war with Bantugan and his brothers, and they are very brave men and have many followers." But the king became more and more angry and took his sabre to kill the sister of Bantugan. At that moment Baningan returned in his invisible state and stood by her side. Alcat now said to Baningan, "What are you going to do now?" He answered, "I will take you up to the top of the highest cocoanut-tree," which he did, and when he returned, became visible to all the court clad in armor and with his campilan and klung. He was at once surrounded by the general and the soldiers of the court, who attacked him, but Baningan defended himself so well that every stroke of his campilan cut off ten heads.

In the mean time, Bantugan arrived at the harbor mouth and heard a great commotion in the city, which was caused by the fight that was going on between Baningan and the king's soldiers. On

learning this Bantugan ordered his ship to pass under the water instead of on top, until he reached the point not far from the Spanish fleet. His ship then ascended to the surface, causing great commotion and excitement among the Spaniards. Madali Macabancas now suggested that the ship be anchored bow and stern. This was scarcely done before the Spaniards opened fire on them, and for seven days the fire continued, so that the smoke was so thick that it made the day the same as night.

At the end of the seventh day the smoke rose a little and the Spaniards saw that Bantugan's boat was still uninjured, while they were badly cut up. Their bullets had simply *pushed* Bantugan's ship farther away.

Marandang Datto Sulug now said, "Let us go ashore with campilan (sword) and klung" (shield). This was done, and the course of fighting was done at once. At the same time Baningan was still fighting within the walls.

Just at this time Datto Sulune Cudungingan sa Colingtongan, of the town of Sungiline a Dinal Hayrana Amiara, arrived in his great warship, Galawongat Tinumcup Ukil a Keranda. This datto, whose sister Bantugan was in love with, came to see if he could not act as a peacemaker and have the quarrel cease, so that all should be friends.

He first spoke to Bantugan and told him to quit fighting, so that he could arrange matters with the king, and that anyway Bantugan could not win, for the Spaniards were too many for him. Bantugan answered, and said, "If they give back my sister, I will fight no more, but if not, we will fight to the death." "Well," said the datto, "wait till I have spoken to the king before you fight any more."

So the datto went in and reached the place where Baningan was fighting and also prevailed upon him to wait and fight no more till he had spoken to the king.

When the datto reached the palace, the king agreed to quit fighting if Bantugan would give Alcat to him in marriage.

But the datto said, "If you insist on that condition, the war will last for many years, for Bantugan surely will not give his sister to you, for he has contracted to give her to Baningan."

"Well," said the king, "Alcat can go, but her companions must stay, for I prefer Moros to Spaniards." Then the datto said, "No, this is not good, the fighting will surely continue if you insist on this." "Well," said the king, "let them all go, but I do not want to see Bantugan at all."

So the datto carried the house and all the women and Alcat down to the ship of Bantugan and put them on board, and Bantugan then

returned to his country with Banning (the country of Bantugan was named Ilian a Bumbalan Tankalabulantakan), and when they reached there the house was replanted in its former place, and all were happy.

Now the older brother (Mapalala Macog) said, "Now let Bantugan marry." And it was decided that Bantugan should marry Minilig Urugung Managam a Dalendeg, who was the daughter of the sultan Minialungan Simban of Minifigi a Lungung Minaga na Dalendeg.

Pasandalan na Murud now called Dalumimbang Dalanda and Damagag da Lupa, and ordered them to make a journey to the country of the sultan and ask his daughter's hand in marriage for Bantugan.

"Well," they said, "if the sultan refuses we will not return until we have punished them well." "No," said Pasandalan, "that will not do. I will get another messenger;" and he called Mapalala Macog, who answered the same as did all the other brothers. "Well," said Pasandalan, "I will go myself;" but Pandi Macalayan objected and said, "No, let us send Bantugan's son, Balatama Lumana Alcat, Pandumagan Dayuran." (This boy was the son of Bantugan's sister whom Bantugan had married innocently, because when Bantugan was born he was sent away on a ship and did not return until he was grown up, and not knowing his sister Alcat, fell in love with her and married her, and this boy was born before they knew of their relationship.)

When the son was found, he was brought before Pasandalan and said, "Why am I, a child, to be sent on this errand. Why do not some of my uncles go?" "Well," said Pasandalan, "I will go." "No," said the son, "let me go as the rest wish." But now Bantugan interrupted and objected to this small boy being sent on so important and dangerous an errand. But the brothers all insisted, and so he was sent away to prepare himself and to return to be instructed. When he came back properly dressed, his mother also came crying, not wanting him to go so far away. But the boy said, "I go because my uncles cannot."

Now Pasandalan said to him, "Have patience and speak good word with the sultan, and even if they speak ill to you have patience as long as you can, but when you cannot stand it any longer, of course you must fight."

So the arms of Bantugan were given him, and when he started away he told them that if he did not return in three months it would surely be that he was dead. So he bade good-by to all and started on his journey.

After he had been gone some hours Dalumimbang Dalanda disguised himself and went out to try the boy's courage, and appeared

before Balatama as an old man and asked him where he was going. Balatama answered and told his errand. Then Dalumimbang said, "You cannot go any farther; you must return." But the boy said, "No, I will continue on my errand." "Well, then," said the old one, "if you don't go back I will kill you." At this the boy took his campilan and struck at the old one, who disappeared in the air.

Then he kept on his journey, and on reaching a high stone he was able to look back and see the village from which he had come. The sight made him cry and he wanted to return, but the recollection of the order of his uncles made him keep on his way.

By and by a little bird came by and perched upon his shoulder, and asked him where he was going, and on being told said, "Do not go any farther because Mimdalanu sa Tunu Midsicau di Uato is waiting for you to kill you." But the boy went on just the same, and that night slept on the beach in a bed made of magical snake-belt. In the morning his heart called to him to awake, and when he arose it was with such a bound that it made the beach tremble.

So he continued on his journey, and by and by came to a stone in the form of a man. It was named Mamilbang a Uato and was surrounded by a fence made out of wood called Kayo Naniarugun Kayo Rani Dalandeg, and the land which this fence inclosed belonged to the wife of Satan. It lay across the road and obstructed his way, so he took his campilan and cut down the fence, which made the wife of Satan very mad, so she made the air to be as dark as night; and the boy began to cry, for he could not see his way to continue the journey. Then the wife of Satan made it rain stones as large as houses, but the boy protected himself by holding his shield over him and prayed and called for the winds from the home land to come and help him, which they did, and the air became clear again and the rain ceased, and then Balatama saw the wife of Satan in a window of her house and took her to be his mother, for she resembled her so much. The woman called to him to come up into the house, which he did, and then she asked him what his errand was, and on being told said to him, "Do not go any farther, for the Spaniards are waiting for you to kill you." But the boy said he would go on his way nevertheless.

Then the woman asked him if he had a charm of gold in the shape of a man. The boy answered, and said that he had one. Then he bade good-by to Satan's wife and started on his journey again.

Soon on the road he met a big man-monster with horns who asked him where he was going. The boy told him, and then the monster said to him, "You cannot go any farther; go back to your country where you come from." But Balatama took his campilan and made a stroke at the monster, who disappeared in the air.

A little farther on he came across a great snake on the road, who also asked his errand, and on being told, the snake said, "No, you cannot pass, for I am the guard on the road, and none can pass here." So the snake made a motion to seize him, but the boy with his campilan cut the snake into two pieces and threw one half into the sea and one half into the mountains and then went on his way.

After many days he came to a stone set in the middle of the road. It glowed and glistened as if it were made of pure gold, and from this point he could see the city to which he was going. It was a fine large town with ten harbors. He saw one house which seemed to be made of crystal and which he supposed was the house of the sultan. When he came nearer the city, he saw a house made of pure gold.

It took him a long time to reach the harbor mouth, although from the golden stone it appeared to be but a short distance.

When he entered the city gates, he was very careful not to mix with the crowds, for he did not know what kind of people he would meet. When he did meet some of the people they asked him where he was going, but he did not answer them, for they were only workmen and he, a datto's son, would not converse with them. As he passed the streets all the people stared at him, but he was very beautiful and was admired by all; as he went along he passed a number of datto's sons playing "sefa." They asked him to play, but he said he did not know how. Then one of them said, "Who are you and from where, that you cannot play 'sefa?'" but the son of Bantugan said, "You need n't ask of me; are you the sultan of this town?" The young man who had questioned him (Batalasalapay an Datto sa Ginaeunan) said, "I am of high blood," and was very wroth. "Well," said the son of Bantugan, "if you want to fight, I guess you can do so now."

So they fought until an old man came and made them stop. In the mean time some one had carried word to the sultan that there were two people fighting, so the sultan ordered them both brought before him. When they were brought, the son of Bantugan went up and sat down next to the sultan, which made all the other Moros furious, and then the courtiers begged that he might be killed, but the sultan said, "No, let us question him first." Bantugan's son said that before he told his errand to the sultan he wanted all the dattos' sons and dattos present to hear, but they told him it would take too long to gather them. Then Balatama said that before he spoke he wanted all persons to take off their helmets. But they thought this was too much and were very wroth, and wanted to kill him at once. The son of Bantugan then said, "Pshaw, what are you all to me? you are nothing." Then the

sultan said, "Tut, tut, let all take off their helmets so that we can hear this young man's story, for if we kill him we will know nothing of his errand, or from where he comes." So all the helmets were taken off and Balatama arose and told him his name and where he was from. And then all became of a good heart again and the sultan then asked Balatama to tell them his errand.

"I am sent by Pasandalan na Murud Bandelo Madayo to ask for the daughter of the sultan for Datto Bantugan." The sultan then said to his courtiers, "You, my friends, answer the request." One courtier then said (Bambay sa Pananian), "I don't see how Bantugan can marry the sultan's daughter, because the first gift (sungut) must be a figure of a man or a woman in pure gold." "Well," said Bantugan's son, "I am here to hear what you want and to say whether it could be given or not." "Well," said another datto, "you must also give a great yard with the floor of gold, three feet thick (this datto's name was Midtumula Buisan Ninbantas Balabagan). "Well," said Bantugan's son, "all this can be given." Then the sister of the princess spoke up and said, "The gifts must be as many as the blades of grass in this city." "It can be given," said Balatama.

A datto named Daliday sa Lugungan said, "You must also give a bridge (talitay) built of stone, to cross the Pulangui (Rio Grande de Mindanao)." "It can be given," said Balatama.

Batatalatayan now said, "You must change this city from a city of wooden buildings to a city of stone buildings."

And Dalendegen Sangilan said, "You must give a ship of stone."

Daliday su Milen demanded that all the cocoanuts in the sultan's grove be turned into gold and also the leaves.

"All this would be done," said the son of Bantugan. "Mapalala Macog will give the yard of gold; Malinday Assabarat the bridge of stone; Dalumimbang Dalanda the boat of stone; Matabalau Manguda will give the many gifts; Siagambalanua the golden cocoas. The golden statue I will give. Very well," said Balatama, "but I will have to go back my to father's town (Bombalan) to get it."

At this one of the dattos scolded and said, "You are surely a liar and do not intend to get the statue at all. Let us cut his head off."

And the sultan said, "Yes, let us have the golden statue now or we will kill you."

"No," said Balatama; "if I give you the statue now there will be dreadful storms, rain, and darkness." But they only laughed at him and demanded the statue. So he reached into the helmet and drew forth the statue of gold, and immediately there was a great storm and earthquakes and it rained stones as big as houses. And the sultan called to Balatama to put back the statue, for they would surely be all

killed if he did not. "Well," said Balatama, "you would not believe me when I told you, and now I am going to let the storm continue." But the sultan begged him to put back the statue, and said that if he would put it back Bantugan might come and marry his daughter and give no other presents at all but the golden statue. So Balatama put back the statue, and the air became calm again, to the great relief of the sultan and the dattos.

"Now," said Balatama, "I will return. But first let me see the future wife." This was granted, and they asked him when Bantugan would come to the wedding. He told them in three months. So Balatama went to the palace and at the door was stopped by a female guard (Siagambal Anunan Kelam Anandinganan). She told him to sit down and have some bulla to chew. But he answered and said that he was but a child, and did not chew it.

When the princess saw the boy she asked him what he came for. He told her that he had come to see her and then go back and tell his father of her beauty. The princess gave him a ring and a handkerchief for a present and then he bade her good-by.

On the road home he again met the wife of Satan, who compelled him to stay with her for four months.

There was a sailor of the sea from Kindalungan Minaga Delandeg and another from Ibat a Kadalán, a Spanish town. They met on the high seas, and after greeting each other the second one asked the first one, "Is it true that Bantugan is going to marry the daughter of the sultan?" "Yes," said the first one, "great preparations are being made for it." Then the second one said, "Why, does he not know that the great General Linumimbang Sandaw Minabi Salungan is going to marry the same princess?" "No," said the first, "and I suppose it would not make any difference if he did know." So the sailors separated, and the Spanish sailor went straight up to the general and told him that Bantugan was preparing to marry the sultan's daughter.

The general at once ordered a great expedition to be prepared, and called the chief pandita (Batataswalian) and asked him if he thought it was a good hour for it. "No," said the chief, "if you go now they will surely have a big fight and you will lose." Nevertheless the general embarked in his great warship, the Minanaga su Macag Maluba Kuman sa Tau, also with him were all of his brothers and following after him were ten thousand other ships. They went to the sultan's city, and their number was so great that they filled the harbor, greatly frightening the people of the city.

And the general's brother disembarked and went to the house of the sultan, where he demanded the princess for his brother, saying

that if she was not given the fleet would destroy the city and all the people. This frightened the sultan and his courtiers very much, so they decided to give the daughter to the general and asked him to fix the date for the wedding. He told him that it would be the first full moon. Then the general's brother left, saying that the general would soon come to see them.

Bantugan prepared everything for the wedding, which he expected would take place at the appointed time. But the days went by and Bantugan and his brothers were very much afraid, for the boy had not returned and they feared that he was dead. So after the three months had passed, Bantugan prepared a big expedition to go in search of his son. The great warship was decorated with flags of gold and all the mosquito bar was made of silk.

When they came in sight of the sultan's city one of Bantugan's brothers saw the Spanish fleet in the harbor, and advised Bantugan not to enter until the Spaniards had left. So they brought their ship to anchor, and all felt very sad because they could go no farther. Pidsayana Alungan, a son of Bantugan, came and asked his uncles why they were so sad, but they would not answer him, so he went back, and another son, Bulubulu sa Lagat, came and asked the same of his uncles, but they would not answer him.

Another son now came. Lumbay sa Layagum Pegcaualau Daliday Malindu came and asked the same of his uncles, but none would answer him. Lumbay Magapindu came and asked the same question, but they would give him no answer.

Now came Datto Banning, who asked the same question of the brothers of Bantugan, saying, "Fear not." But they would give him no answer.

Pandi Macalele came and asked of his brothers, "Why did n't you answer? Why don't we go on? Even if the grass turns into Spaniards we need not fear." Then Mapalala Macog came and asked the same, saying, "Why do you fear? even if the cannon-balls come like rain and lightning, we can fight always." But still no answer. Then Marandung Datto Sulung came and spoke to Bantugan. "Why do all our brothers not answer when questioned? Do they fear the Spaniards? Anyway, we are here only to find the son who has not returned, so let us return to Bombalan." "No," said Bantugan, "let us seek my son, and even if we enter the harbor where the Spaniards are, let us continue the search." So at Bantugan's command the anchors were raised and they sailed into the harbor where lay the Spanish fleet.

The general and his brother were with the sultan, and were about

to go and call to see the princess, and when they reached the palace the daughter called them in and was very nice to them, offering the bulla to the gentlemen.

The general's brother admired one of the sisters of the princess very much, and asked her for bulla, but she laughed at him and would not give it, called him names, and made much fun with him, saying, he was not the general's brother, etc., etc., but only a bilan, manobo, or tiruray, and could not marry her, for he must marry a tiruray. This made the brother of the general very mad and he drew his kris to strike her, but his companion stopped him. Then the sister of the princess said to him, "Why don't you kill me? I am not afraid of you;" and then she went to the window to cool off, for she was very mad at the general and his brother. And the sight of the Spanish fleet in the harbor increased her rage, but just then a parrot with golden plumage hopped into the window and told her to look out into the harbor mouth and there she saw Bantugan's ships entering the harbor, so she called her sister to see them, who came, but could not tell whose flags they were. Then the general's brother came and looked and said, "We must go and see at once whether it is the fleet of Bantugan, and if it is we must go and kill him and all his people."

So the brother returned to the sultan and asked him if he knew whose ships were coming into the harbor. The sultan said, "No, I do not know, but will send for my father and see if he knows." So he sent one of his brothers to go and call the father, who, as he was very old, was kept in a little dark room by himself, so he could not get hurt. The sultan said, "If he is so bent with age that he cannot see, talk, or walk, tickle him in the ribs, and that will make him young again, and you, my brother, carry him here yourself. Do not trust him to the slaves, for if he should fall he would break himself and die." So the old man was brought, and when he looked at the flags on the ship he said that they were the flags of Bapa ni Bantugan (father of Bantugan), who was a great friend of his in his younger days; and then he told the sultan that he and Bantugan's father had made a contract years ago that their children and children's children should intermarry, and now the sultan had promised his daughter to two people and that great trouble would come on the land. So the sultan said to the general, "Here are two claimers to my daughter's hand. Go aboard your ships and you and Bantugan go and fight it out, and he who wins will have my daughter."

So the Spaniards opened fire upon Bantugan, and for three days the earth was covered with smoke from the battle, so that neither could see his enemy. The Spanish general said, "I cannot see Bantugan or the fleet anywhere, so let us go and claim the princess."

And when they reached the sultan they demanded his daughter, but the sultan said, "No, let us wait until the smoke rises to make sure that Bantugan is gone."

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Pamanay Macalayan called to Maladia Langig and they two went to Bantugan and decided to engage the Spanish fleet. They took down the flags of gold and put up the battle-flags, and when they came within range of the Spanish fleet they opened fire, and their cannon-balls carried away great pieces of the mountains, and many of the Spanish fleet were sunk and great darkness and smoke came over the earth.

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When the smoke arose the ships of Bantugan were seen to be all unharmed, so the sultan said, "Bantugan has surely won, for his fleet is uninjured and yours is badly damaged and you have lost." "No," said the general, "we will fight it out on land." So he landed all of his troops and cannon and made ready to meet Bantugan on the land, and when all were landed and ready the Spaniard sent his challenge against Bantugan. Bantugan landed his troops and cannon, but before he commenced fighting he paid his respects to the princess and sultan in case he should be killed. After the fight had begun the Spaniards saw that they could never win with guns and cannon, so they set upon Bantugan with campilans and spears, and soon the general's brother (Masuala Subangam) was killed by Bantugan. Before long the ground was covered with corpses and the rivers were dammed up with their numbers. So the sultan sent word for them not to fight any more, for the air and water were so polluted with the dead bodies. But the Spaniard answered and said, "If you give your daughter to Bantugan we will fight forever or until we are dead." The sultan sent a messenger to Bantugan saying, "Let us deceive the Spaniard in order to get him to go away. Let us tell him that you will not marry my daughter, and then we are sure he will leave, and then after he is gone, we can have the wedding." Bantugan agreed to this, and word was sent to the Spaniards that Bantugan would not marry the sultan's daughter, and that the fighting should cease, because the cannon-balls were killing many of the women and children in the city. The Spaniard and Bantugan agreed that neither of them should marry the Princess and that they should be friends. So both the Spaniard and Bantugan sailed away to their home. But Bantugan soon returned and married the princess and continued on his search for his son. He soon found him in the house of the wife of Satan, and took him home with him.

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The Spanish general sailed away for about a week, for his home, and then turned about to return to take the princess away by force, for his heart was deceitful, and when he arrived at the city of the sultan, and found that the princess had been carried away by Bantugan, his wrath knew no bounds, so that he destroyed the sultan, his city, and all of its people, and then sailed away to his own city to prepare a great expedition with which he should utterly annihilate Bantugan and his country.

When he arrived off the mouth of the Pulangui with his enormous fleet, their numbers were so great that the horizon could not be seen in any direction.

When Bantugan saw this display of force, his heart sank within him, for he saw that he and his country were doomed to destruction, as he could not hope to gain in a fight with so formidable an antagonist, and such great superiority in numbers. They called a meeting of all the dattos and none could offer any advice, so Bantugan arose and said, "My brothers, the Christian dogs have come to destroy the land, and we cannot successfully oppose them, yet we can die in defence of the fatherland." So the great warship of Bantugan was again prepared and all the soldiers of Islam embarked thereon, and all their dattos, and with Bantugan standing at the bow they sailed forth to meet their fate. As they approached the Spanish fleet, Bantugan shouted forth his war-song, —

With my campilan which kills many, with my bloody campilan, shining with its gold ornaments, its bombol (a tassel of red hair attached to the handle of the campilan) made from the hair of a beautiful widow, which flashes like the ray of the sun at sunrise. With the beauty of its golden grip coming from the heaven heavenly. Its edge sharp as lightning and reaching even to the heavens. Flashing of its own accord and thirsting for the blood of the Christian dogs. I take it in my hands with such force that the gems in my rings burst from their settings, and fly away like birds.

I take my shield painted by my sister, inlaid with flashing pearl. Its grip made of pure gold. Its button a great brilliant. My belt of golden snake. My amulets of pearl, the buttons on my armor taken from the stars. My turban of silver cloth and my helmet of gold. I go to my death, but with me shall die many of ye, Christian dogs.

The fighting soon became fast and furious, but in less than a day it was plainly seen that the Spaniards were winning, and the great warship of Bantugan was filling with water until at last it sank, drawing with it hundreds of the Spaniard's ships, and then a strange thing happened. At the very point where Bantugan's warship sank there arose from the sea a great island covered with bongo palms.

The wife of Bantugan, when she saw that her husband was no more and that his warship was destroyed, gathered together the remaining warriors and set forth herself to avenge him. In a few

hours her ship was also sunk and in the place where it sank there arose the mountain of Timaco.

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This is the Moro version of the Spanish occupation of Mindanao. Bongos Island is situated about three miles off the mouth of the Rio Grande de Mindanao and is the island said by the Moros to have arisen where Bantugan's ship had sunk. They say that deep within its mountains lives Bantugan and his warriors, and that whenever a Moro's vinta or sailing boat passes by Bongos Island, Bantugan has watchers out to see whether or not there are women in the vinta, and if there are any that suit his fancy, they are snatched from their seats and carried deep into the interior of the mountain. For this reason the Moro women are very reluctant to go to the island of Bongos or even to sail by it.

Timaco is an island marking the south side of the entrance to the north branch of the Rio Grande de Mindanao. It consists of one tall hill thickly covered with trees, and on it are found the only specimens of the "white monkey." These are said by the Moros to be the servants of Bantugan's wife, who lives in the centre of the mountain. A Moro would not hurt one of them, but feeds them regularly. It is said that on a still day if one goes high up the mountain and listens carefully, he can hear the chanting and singing of the waiting girls of the wife of Bantugan and also hear the colingtangan (Moro musical instrument like a xylophone).

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6
THE STORY OF DATTO PATA MATA.¹

(CHIEF FOUR-EYES.)

A GREAT many years ago there lived a datto,² at his village of Boyan on the banks of the Pulangui.³ This datto had four eyes, two in front where every one has his eyes, and two in the back of his head.

The eyes in front would sleep for a week, and then the eyes in the back of his head for a week, alternating. While one pair was awake the other pair would sleep.

This datto's name was Pata Mata, meaning four eyes, and he was very wicked, for he stole all the beautiful "lagas" (maidens) and put them in his harem. When there were no more maidens to be found, even little girls, old women, and the wives of his brother dattos he took by force, for Pata Mata was very rich and powerful, and his captives were never allowed to leave his house after they once entered it.

Before long the maidens and women began to be very scarce in the land, and all the other dattos held a "vitchiara" (council) to see what could be done, for the young men were growing up and there were no wives for them.

After much "talutalu" (argument) a brother of the four-eyed datto spoke up, and said that he had thought of a plan whereby their wives and daughters might be restored to them. He told the council his scheme, which pleased them, and he was authorized to carry it out.

So one dark and stormy day in the time of the big rains and big waters, the good brother said to the "four-eyed," "Look, brother! look how black, angry, and fierce is the 'langit' (sky). Surely it will soon fall upon us and we shall all be killed."

This made Pata Mata very much afraid, and the good brother suggested that they build a house in the shape of a ball, build it ever so strong, so that even if the sky did fall upon the house it would not be crushed.

So they called in many slaves and workmen, and built a house in the form of a ball; when it was finished the good brother said,

¹ This is a legend of the Mohammedan tribes, or Moros, of Mindanao, P. I., in the valley of the Rio Grande de Mindanao, first translated out of the original tongue by Major Ralph S. Porter, Surgeon U. S. V.

² Datto, meaning chief, a title of authority, is applied to principal men, chiefs, and rulers among the Moros.

³ Pulangui means "great river."

"Now let us test the house and see if it is strong enough ; let us call many of our people and see if they can break it."

Then the people were called, and they tried their strength on it, and the strength of their "carabaos" (water buffalo). They all tugged and pulled with all their might and main, and at last the house cracked.

Now the work had to be all done over again, and the house was built ten times as strong as the first one, and when it was finished the people were called again, and all the strength of all the people and all the carabaos could not break the ball house.

Then the four-eyed datto said, "Now that the house is finished, I will go in it and be perfectly safe even though the sky break and fall."

As soon as he stepped in the good brother clapped the door shut, braced and barred and tied it tight, and then he said, "Brother of the four-eyes, you have been very bad, and now 'Allahtala' (God) will take care of your punishment."

Now when the other dattos learned that Chief-Four Eyes was safely fastened in the ball house, they gave orders that it should be rolled down to the river Pulangui and heaved in.

When this was done the currents and tides carried it up and down the river as a warning to all.

The brother had put plenty of rice in the house, and so Pata Mata always had enough to eat, and did not die for many years.

Whenever the ball house would float past a house on the banks of the river, or pass an "auang" (boat or canoe) in the river, Pata Mata would cry out to be released and would offer gold, pearls, slaves, and carabaos, if they would only let him out.

But no one would open the door, for the dattos had given orders that whoever helped Pata Mata to get out of the house would be beheaded.

As soon as the four-eyed datto had been put in the ball house, all the wives and daughters he had stolen returned to their parents and husbands, and there was great rejoicing in the land, lantakas (cannon) were fired, and the price of cocoanuts reduced to one half, which is the custom on joyful occasions.

After many years the datto of the four-eyes died, and the ball house was opened. Then it was found that all of his body was dead except the jaws ; and so the jaws were cut off from the body and placed in a fine mahogany (comagon) box. And the body given a stately burial¹ as became a datto of his high rank.

¹ Burial customs of the Moros: The body is wrapped in as many yards of fine cloth as can be afforded by the family and friends and is lowered into the grave

The jaws continued to live, and a roll of "mbama" (a little package of bongo nut, bulla leaf, lime, and tobacco, the regular "chew" of the Moro) was put between the jaws and the box closed. When it was opened the next day this "mbama" was found to be all chewed up finely.

Even to this day the jaws are regularly fed by the concubines of Datto Uttu, who is a descendant of the old four-eyed datto.

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(about four feet deep) by means of a mat and a board laid over it lengthwise, the head toward the setting sun.

Portions of the Koran are read by the panditas (priests) and then the body covered with rocks and dirt, and if it is a datto, a lantaka (cannon) is used as a head-stone. A fence covered with white cloth is built around the grave and at each corner is an umbrella of white cloth. A datto is allowed to have six umbrellas over his grave.

For three nights thereafter the friends of the deceased sleep at the grave, the purpose being to guard the departed from evil spirits.

8

PORTUGUESE FOLK-SONGS.

In these days of folk-lore erudition, it is rather surprising how little is known about the folk-songs of Portugal. That the study of folk-songs is both desirable and interesting, all acknowledge who understand how certain wonderful and complicated results are attained. For they are the lyric sources of all musical feeling ; the origins of the music dramas. Search the hidden depths of the world's great music and a folk-song is found. And in the folk-song the humanity interest is the dominant note.

Of course, like all such melodies, the Portuguese folk-songs are very fugitive, being handed down unwritten through generations and often dropping entirely out of the knowledge of one locality to appear, later on, in another. Many, however, retain the name of the place of their origin, such as the *Trolha d' Afife* (the laborer, or more literally, the tramp of *Afife*), the *Fado da Pitada*, the *Fado da Vimioso* and the *Coimbra* fados. But when the names are lost, such music, originally one distinctly of localities, becomes very difficult to trace ; and especially is this so in a mother country such as Portugal, that has large island possessions. The sweet heart-songs of the people stray across the seas to settle and shelter like weary birds blown from the mainland ; but though harbored there, they remain distinct in sentiment from the local songs, while each island again has its songs distinct from those of the other islands. So marked is this, that while we find most of the continental Portuguese folk-songs in Madeira, the Canaries, and the Azores, we also find, for example, that among the nine islands of the Azores the *Fayal Chamarita* or *Chama-Rita* (call Rita) is almost never heard in Pico, and the *San Miguel pézinha* (little step) dance music is entirely different from the *pézinha* dance music in the other islands of the group.

The word "fado" is used with a singular meaning in Portugal which seems to have absolutely no connection with the musical form. A musically inclined Portuguese (and most Portuguese are musically inclined) can instantly tell whether a song is a "fado" or not ; though he cannot successfully explain it to any one who is not a born Portuguese. The dictionary meaning of the word "fado" is "fate," but in the south of Portugal it means more than fate ; it means the fate of labor ; the laborer's fate ; and part of the laborer's fate seems to be to sing monotonously to himself while he labors. So the nearest we can get to the original significance of the word is to call the "fado" the laborer's song of fate ; which is more than we can do with the present form, for the Portuguese indiscriminately call "fados" what we designate as serenades, ballads,

jigs, and sailor's hornpipes. There does not appear to be any particular connection between a "fado" and a "fandango" — though it has been suggested that there might be between a "fado" and a "folia." This can hardly be, however, because the form of a "folia" seems to be the carrying of the air in the bass with a treble accompaniment; a form never found among the "fados." There is an old kind of Portuguese versification called "fado," but whether either gave rise to the other and, if so, which preceded the other, is almost impossible to determine. Possibly the confusion regarding the word comes from the fact that the old-time laborer's song, which was, strictly speaking, the "fado," has been changed and adapted to other ends without a corresponding change of name.

Many of these "fados" are very lovely in their simple pensive-ness, for, as in most folk-songs, there is usually a plaintive minor strain; though there are some gay ones much used in the "balhos" or country dances held after the harvesting. But these are comparatively few. Often there is much similarity among the "fados," and when this is so it is generally true that they are variations of some yet older one. For example, the Coimbra "fados," of which there are quite a number that are popular among the University students, are all changes rung upon the Fado Mouraria, which runs, —



It must be borne in mind that these melodies should be played with very much more expression than can possibly be put into the writing of them, and that an effort is necessary to keep them from becoming mechanical at the same time that their chief charm consists of an infinite number of unbroken repetitions. Being used generally as an accompaniment to impromptu versification, the time is curiously hastened or retarded, according to the taste of the performer.

With a few exceptions, the old forms of the "fado" are best loved by the country people. But the Fado Roldão, the Fado Ruy Colaço and the Fado Hilario, named from men who adapted old songs to their own uses, have, in their rehabilitated forms, entered deeply into the hearts and lives of all. Especially is this the case with the Fado Hilario. Many Lisbon inhabitants still remember Hilario, the young, brilliant, dissipated musician who died there only a few years ago. And the whole Portuguese nation will probably always remember his Fado, for it is working in their blood. The Portuguese words are peculiarly pleasing and the simple melody as written for the piano is as follows, though it must be remembered that all this music sounds best on guitarras or violas. (A guitarra is a Portuguese instrument that differs from our guitar in the matter of stringing.)

FADO HILARIO.



Foge, lua envergonhada,
Retira-se lá dos ceus ;
Que o olhar da minha amada
Tem mais brilho do que o teu.

Tem o brilho das estrellas,
E o fulgor dos arreboes ;
Quem me dera com dois beijos
Apagar tão lindos soes.

Não ha raphiras mais bellas
Na grande concha dos ceus ;
Pois se Deus quiz ter estrellas
Roubou-as dos olhos teus.

Ave-Marias são beijos,
Padre Nossos são abraços ;
Rosarios dos meus desejos
A cruz é abrires-me os braços.

Eu queria ser como a kera
 Pela parde a subir :
 Para chegar á jaella
 Do teu quarto de dormir.

Tuas mãos são branca neve
 Teus dedos lindas flores ;
 Teus braços cadeias d'ouro,
 L'aços de prender amor.

Anda o luar prateando
 Os ribeiros palradores ;
 O ar é quent, a serra
 E como um ninho d'amores.

Olhos verdes cor d'esp'rança,
 Inconstantes, cor do mar ;
 Quem tem amor é creança ;
 Sou creança por té amar.

Um canto ao vento fluctua,
 Começa a aurora, a cantar ;
 Oh noite, vae-te deitar,
 Rasga o pandeiro da lua.

WORDS TO FADO REY COLAÇO.

O pobre pede a requeza,
 O rico tem um' esperança,
 O proscrito pede a patria
 E O marinheiro a bonança.

E eu cançado da vida
 E embriagada d'amores,
 Peco uma alma innocente
 A quem confie as minhas dores.

Eu não gosto nem brincando
 Dizer adeus a ninguem ;
 Quem parte leva saudades,
 Quem fica saudades tem.

Um dia em que eu disse adeus
 Muitas lagrimas chorei
 E jurei de nunca mais
 Dizer adeus a ninguem.

As, in an island community, sailors and fishermen hold about the same place as do the tillers of the soil, so the sailor's hornpipe and the Fado Maritimo are frequently heard.

FADO MARITIMO.

Moderato.

Repeat last part three times; *p*, *pp*, *ppp*, constantly accelerating.

There is another form of Portuguese music nearly as interesting as the folk-songs, and that is the music written for and specially used at the religious "festas." Though worthy of consideration, it is, however, outside the present subject except that in some cases the "fados" have been adapted to this form. All in which this is not the case has been written by churchmen or musically educated people, and so falls under a different category. But while not folk-music, it is as different from the usual Roman Catholic music anywhere else as the religious observances in the Azores are different and more pagan.

Of the folk-songs, those given will serve as examples. And while the laborer's use of them has rather died out, it being only occasionally nowadays that the laborers sing while at work in the fields, they are nevertheless frequently heard, played by the village boys, who, after nightfall, often take their guitarras and, five or six of them abreast, walk in and out and up and down the village streets improvising verses as they go. The facility with which they thus relate the village interests and doings, the loves and charms of the village girls, the hopes and fears of the poor and lowly, is certainly one of the very most pleasing things to listen to in the whole wide world.

Isabel Moore.

SAC AND FOX TALES.

[THESE tales of the Sac and Fox Indians of Iowa have an interest apart from their folk-lore contents. They were written by Mrs. Mary Lasley, of Reserve, Brown County, Kans. Mrs. Lasley, whose Indian name is Bee-wah-thee-wah, or "Singing Bird," is the daughter of Black Hawk. The tales have been subjected to such editorial revision as was necessary to remove ambiguities and grammatical defects interfering with the narration. The "Tale of the Twins" deserves attention in particular. Noteworthy is also the "Uncle Remus(?)" story about the 'Possum. The contact of the Indians with civilization is revealed by many non-aboriginal turns of expression, etc. Material such as this is valuable for many reasons. The editor owes these tales to the courtesy of Miss Mary Owen, of St. Joseph, Mo., to whom they were originally sent by Mrs. Lasley. — NOTE OF EDITOR.]

THE SACRED PIPE.

How, in olden times, the Indians came into this world is not known to everybody, — only to the great men that own a holy pipe. There are seven of these pipes in the tribe, — one person in each band has one. The person who has it must be very good and allow no fighting inside the house, no hurt, no bloodshed, no wounding. In case one man kills another, and the relations or the band of the latter are angry and fighting is threatened in the tribe, the murderer's relatives or his band get the pipe and make peace with the angry people, who cannot refuse, else they will not have good luck.

Again, when a young girl grows up. If she is the daughter of a rich man or of a chief, he will "make her great." He will have a mark put on her head (sometimes also on her hand and her breast, if she gives enough things to have the marking done), a round spot not as big as a hat-pin head. To do this it takes about two or three hundred dollars' worth of things (sometimes in ponies, about a dozen and a half) in goods or in money. One of the pipe-keepers will be called upon to perform the ceremony. He will provide the pipe and the things used to mark the girl with, which are kept with the holy pipe. He will keep himself the best things, or the best pony. The rest will be given to persons invited, some poor man or poor woman sometimes, or some persons that know the things of olden times and can tell all about them, how people came into this world, etc. The pipe-keeper will call on three or four, or more, when he thinks there are enough things to go round, and they will tell all they know. The girl will live longer and have good luck, because she gave so many things away, had the holy pipe laid out before her, and had all the holy words told. When they get through there is a feast, and the parties will sing all night for her and tell her all the tales of olden times, and some of the holy names.

If any one wants to hear and learn these things, he may give

things and go in, or he may buy these words ; or, if he gives too much, he will be the next owner, if he is a relation, or a member of the band.

FASTING.

In olden times the Indians knew that there was God. When a man's children were old enough to learn, they were taught to mind. They were made to fast one, two, three, four, or sometimes ten days. They were told that God would take pity upon them and would make something great stand up before them and talk to them plainly. It will be the sun or moon, or stars of night, or any sort of animal. They are told that if they can remember the wonderful thing they saw at fasting-time, when in danger during war, if they say "God had pity upon me once, and I will depend on it, they will be helped. In the case of a boy, the father will teach him to be brave and tough, to face his enemies in war ;" to die on the battle-field and not in his tribe ; to fight his enemies, and not fight in the tribe, or over women. The Indians teach their children everything (except reading, writing, etc.), just like white people. They teach them to be good and polite to everybody, to respect everybody, to be smart and active. In olden times they taught the boys to be brave, for then the Indians used to kill one another. He who killed the most men in battle would be ruler over his people, next to the chief. The Indians say that when God made the people he made also the chief to rule them. To-day, when they have a quarrel with a chief who is n't a real chief, they will tell him he is no real chief, but only acting one.

About girls. They let them fast to have good luck in helping their people out of danger in time of war, etc., to aid them when they give birth to children, and to help out other women who have a hard time. Here is the true story of a woman who helped her people out of danger :—

The Sac and Fox Indians of Iowa were bad. One or two Indians would go to a tribe and kill somebody or steal horses and then return home. Once two men went to the Kickapoo village and made fun of a blind boy. They made believe he was running them, and that they were afraid of him and his bow and arrow. He would aim at them and they would run away, saying he was very brave. They bothered him a long time, and when they got tired they killed him. They told the blind boy's father that his son was killed, that he was pretty brave, and ran them a good while until he got killed. The father commenced to fast all winter, and he felt very bad, crying every time he fasted. He stuffed a pipe full of tobacco and took it to four or five villages of other tribes. They smoked the pipe, which meant that they were willing to help the old man. He appointed a time two or three years off. These Indians mixed with

the Sacs and Foxes, so that they were thought to be Sacs and Foxes of the Mississippi. They were called Ma-squ-hee in Indian. Their language was different from that of the Sacs, but they had married among them, so they called them Sacs and Foxes. There was a big war, four or five tribes together against two, but the smaller side began to lose. Their enemies made up their minds to kill every one of them. So they kept it up day and night. Some of the women and children starved to death. Soon there was only a small tribe left. They were pursued a long way and surrounded by their enemies, who watched them all night so that they could not get away. So they whispered to one another, and passed the pipe round, and told of their dreams and the wonderful things they had seen when fasting and the dangers they had escaped. The pipe kept passing round until at last one woman and one man got up and said that they would try to get the people out of their great danger. The woman said, "Find me an ear of corn," and they found her one. She took it in her arms and treated it as if it were a baby. She sang for it, just as if it were her own baby, and tried to put it to sleep. In so doing she put all the people around them to sleep. At the same time the man was acting his part (as an elk), and made it foggy so nobody could see far. Then they took each other's hand (so as not to get lost), and the woman led all her people that were left out of danger. They travelled all night, having jumped over their sleeping enemies, one after another. It was so dark that nothing could be seen, but their enemies remained sound asleep, and they managed to escape. Soon they came across a village and were afraid, but it turned out to be the village of the Iowas. When they told them their story, the Iowas were very sorry for them and angry besides. The Iowas welcomed them and told them not to be afraid, as they would fight for them. But their enemies never followed them up. So the Sacs and Foxes were saved. They have increased a great deal since that time. Doubtless on that terrible night some of them may have strayed away and got lost. This they never knew for certain. There have been some Indians heard of in the far west who talked the Sac language. The oldest men used to tell us to remember that their only friends were the Iowas. So, as long as they live, the Indians must be good to them; even if it is only an Iowa dog and wants anything they must feed it. While their enemies were after them the Sacs and Foxes had a very hard time of it day and night. Many of the women and children starved to death. Often the babies would drop from their backs at night. They were so hungry that, whenever there was time they would eat roots (and even dirt), bark, herbs, anything they thought was fit for food.

A STORY ABOUT 'POSSUM.

Once upon a time, Mr. 'Possum was out hunting something to eat. He saw a farmer coming home from town (ha-way yar do be ge, e yar wo ja ja nar hay ska). He pretended to be dead right in the road (mar ow ka yar, chee nar dar wa, ko ha ska). So the farmer jumped out and threw him into the wagon (na hay ska, chag gu they na hay ska ma ow kay ow), and went on. The 'Possum threw the meat out of the wagon, got out himself and trotted off with it (bay na mar nee, na ha ska wa shee ke bay ka gla). He commenced to eat it, when Mr. Wolf came along (he na, daw way gee gla, ar skow na ha ska mar), and asked him where and how he got it (ne car thee na, gee ar sko, ho, to twoe na, wa shee). The 'Possum told his story to the wolf (la gee ja, ar sko, oow la ka sko, ho, he tar loo). Said the Wolf, "Well, my friend, I must try it. I am very hungry" (e haw oow ja na ka, ar sko, e tar lar sko na ha ska, mar oow ka yar e tar ho har sko). Sure enough, a farmer was coming, so he "played dead" in the middle of the road (na ha ska, cha que thay na lay ska, mar oow kay). When the farmer came and got out of the wagon (e tha wa, ho thay naw, tar say ke glu cha), he got his axe and chopped the Wolf's head off (ar sku, na mar ne da wa daw wa ka gla ska). The Wolf thought he was going to put him into the wagon like the 'Possum (mar ne kar the nay, na mar ne, oow bay ne; nar se lar nar hay ska, tar say ke glue ja na ska), but he "got left," and an end was put to his life (he na ska schee slau ar la ka, na ew lar na ha ska cha). [Miss Owen suggests that this is "Uncle Remus." Mrs. Lasley, however, states that she had it from her mother. *Editor.*]

STORY OF A BOY WHO KILLED A 'COON.

Once upon a time a boy had been out hunting and was on his way home. He met an old man. The old man stopped and said, "Hello, you killed a 'coon, my grandson." But the boy went on, as he was anxious to get home with his 'coon. His mother skinned it and cooked it. The boy said, "Oh, mother, I met an old man, but I did n't give it to him." Said the mother, "Oh, my son, why did n't you give it to him? You must go after him, so that he may eat a piece of the 'coon." So the boy did, and the old man came and ate some of the 'coon. It did not satisfy him, for he was disappointed at not getting any in the first place. Soon after the boy died, for the old man had bewitched or poisoned him. After he had killed him he made a song the words of which are:—

Oh you are the one that killed the big 'coon!

THE CHIEF'S DAUGHTER AND THE ORPHAN.

Once there was an Indian village. The chief had one daughter. She was very pretty and a nice girl. All the boys admired her, but she would not marry any one. When a certain man was going on the war-path with some men and boys against another tribe, this girl made up her mind to go with them. So she asked her father. At first he was not willing, but she would not give up the idea, so he consented, and asked the head man of the party of men and boys that was going out. She went with them. She had on all a man wears and "packs." They travelled a good many days before they could find anybody. At last they found a village. Before they came to it, the boys used to cook something very nice and take it to her. This was the way they "sparked." If she did n't eat it, it was a sign that she did n't like them. So all the nice boys tried her in that way, but she would n't eat anything they cooked for her. But towards the last, an orphan boy (he was good, but not well-off as the rest were) cooked her something which she ate. All the other boys were surprised to see her eat what the poor boy had given her. This was on the way. This boy had a friend who stayed with him all the time (they were always together). The scouts saw the village, and all went to kill the people. When it was all over this boy never came back. The girl felt very bad when the poor boy was missing. She asked of his friend about him. The friend said that he had been killed. The people thought it could not be helped now that he was dead, and concluded to start for home next day. But they could not get the girl to go home with them. She stayed to look for the poor boy. She went toward the village to look for him. At night she got close to the village, and saw him, right in the middle of the village, at the chief's tent. There he was in the midst of a crowd, with his hands and feet tied. They were making him sing a song, or a kind of prayer, used in olden times when any one is going to be killed (his death-song). It made her feel very bad to see him in that way. About midnight she fixed up a stick and made it look like a baby. Then she went around the village and began singing for the "baby" she had made. In this way she put everybody to sleep, even those who were watching him. After they were all asleep, she went up to him and cut the strings that bound his hands and feet. She had an axe in her belt, with which she chopped one of the men's head off. She then told the young man to hurry and go with her. But his limbs were so numb that she had to carry him on her back as far as the end of the village. They reached home all right. The people were all surprised, for they thought she was dead, and that he would never come back again. The boy's friend had not

seen him killed. He had desired him to be killed so that he could have the girl. When the friend tried to take her home, she would not go, although he said the boy was killed, and there was no use in her acting that way, for he was dead and gone. He had cut the poor boy's bowstring, and of course he thought he was sure to be killed when caught. The poor boy's friend was very much ashamed when he saw him return. So the poor orphan married the chief's daughter.

THE INDIAN WHO CROSSED THE OCEAN.

Long ago an Indian and his son went across the ocean in a ship full of hides of all sorts of animals. When they reached the other side, the white men wanted to beat them out of their hides. They asked the Indian to let his boy run a race with a white man. The boy was small and the white man big, so he was not his size. The Indian agreed. "Well, my son," he said, "you shall run a race with this white man." So he began painting his son, dressing him, and putting a buffalo-horn on his head. He taught him what to say, when first started, and so many times at certain places. The racers started. The Indian's boy began to be ahead at the middle, and beat the white man. Then they wanted to see if he could kill a buffalo-bull they had, that was so dangerous nobody could do anything with him. "You beat us out of a ship full of goods, and your hides too," they said. The Indian told them he would try to kill it. So he taught his boy again what to do. He painted four arrows, two black and two red. He made a present for the buffalo (an eagle feather, some paint, and some Indian tobacco—these he threw away) and talked to the animal, telling him they were going to kill him, and asking him to be killed (this was the way they used to do on the buffalo hunt long ago). When they had done all this, the boy got ready. He went around the animal and shot him twice, killing him on the spot. Once more they told the Indian that if his boy would shoot through a certain big stone, they would then be beaten for sure. The boy used the same arrows and shot through the stone. By this time, everybody who had seen him shoot through the stone, making it bleed, was frightened, and they gave up to him all he had won and took him across with all the hides and goods he had won from them. When he got pretty near the shore where his people were, he put a flag up and made a song of which these are the words:—

ha go na je ja ke we la, ha ha, e qua we la,
ha go na je ja ke we la, ha ha, e qua we la.

THE STORY OF THE TWINS.

Once upon a time a man and his wife lived all alone in a little shanty. The man used to go hunting at daylight. He told his wife once that a man would come who would do everything and say everything to make her look at him, but she must not listen to him, else it would not be good for her. "All right," said she, "I will not." One day the man came, and said everything to her, but she did not notice him, and he went off. He kept coming for three days, and the fourth time he came she looked at him as he was going out of the shanty. He had two faces, and turned back into the shanty, saying, "I thought you would n't be very hard." Taking out his bow and arrow, he shot at her until she was dead. He then cut her open and there were little twins in her. Thinking it was about time for her husband to return, he then went away. When the husband returned he found his wife dead, but the little twins were still alive, so he took care of them. They were boys. He kept them for a few days, and, thinking that the smaller one was not going to live, he threw it away under a big log. The days went by, and this little boy grew fast; the years went by and he was big enough to take care of the house, while the man went hunting. One day he heard somebody singing. The voice came nearer and nearer, and it said, "Lonlay's got father and he eats meat; but I eat only wild beans because I've got grandmother." The boy that was singing was his brother who had been thrown away. The rat had carried him into its hole, and the old rat had raised him. He was singing for his brother. After the father had gone hunting he used to come and play with his brother, and they would muss the house all up. When he thought it was time for their father to return he would go back to his rat grandmother's to sleep. When the father came home he would see everything scattered all about the house. He said, "My son, it looks as if you had been playing with somebody, the way the house looks." The boy said nothing, and the father went away the third time. When he came back in the evening, he said, "Have you been playing with somebody? You'll set the house on fire, my son." Said the boy, "Yes, father. A little boy always comes right after you go off. He is always singing, and says, 'Lonlay's got a father, and he always eats meat, but I've got a grandmother, so I eat wild beans.'" Said the father, "Oh, my son, that's your brother. The next time he comes, seize his scalp lock, wind it round your hand, and holloa for me. I will come and cut it off, so that he won't go away again, and you will have company. So, the next morning, he made ready, sharpened his butcher knife, went off a little distance, and hid himself. The boy came, but would n't go

inside the shanty. He had some idea that the father was near. His brother said, "Come in, come in." But he said, "No, I am afraid." Said the other, "Why, my father went long ago." At last he came in, and after they had begun playing his brother seized the plait of hair and wrapped it around his hand, and called for his father. The father came and cut the plait off. The little boy tried to get away, but the man talked with him, and told him he was the father of both of them. He told them the whole story of the killing of their mother. He told him he must stay with his brother, because their father had to go off hunting most of the time. When the boys grew to be of a pretty good size, their father said to them, "You must never go to that big bank, because nobody ever goes there." But as soon as their father had gone off hunting one of the boys, the smaller, said, "Let's go." Said the other, "Where?" The younger said, "You know; where that big bank is." Said his brother, "Oh, no." Said other, "Why?" "Because our father told us not to," said the older. "Well, give me my hair-plait, and I'll go home," said the other. "Well, let's go then," said the older one. So they went, and when they got there they found nothing but snakes. "Oh, what nice things!" they said, and took a lot of them home. Some they cut up and cooked for their father. Others they hung up about the shanty (the rattlesnakes inside), some on the door, etc. When their father came in through the door he was frightened, and when he sat down the snakes touched him on his head and back, so that he was almost scared to death. He ran out of the house. "Oh, my sons," he said, "you naughty boys, you just take them back where they belong." They did this. When their father went out hunting next morning, he told them not to go to a certain other place. "All right," they said, "we won't." But after he had gone, the younger one said, "Let's go." Said the other, "Where?" Said the younger, "Where our father said; you know he told us to go there." Said the other, "Oh, no, he told us not to go there." Said the younger, "Well, give me my scalp-lock; I'll go home, if you don't want to go." Said the other, "All right, I'll go with you." So they went to the place, a big high rock. "Well, grandmother," said the boys to the biggest rock there was there, "we have come after you. Come with us. We will 'pack' you on our backs. There is to be a great council, and every one must be there." "I will 'pack' you, grandmother," said the younger. "Very well, my grandson," said the old rock. So he got it upon his back and carried it home. When he got home he could n't get it off his back. And when their father came home in the evening, he found that one of the boys had a big rock on his back. "Why, my sons," said he, "what are you doing with your grandmother here? Take her back where

she belongs." So they took her back where they got her, and the rock came off of itself. Next day when their father went off hunting as usual, he told them not to go to a certain place, where there was a white bull that no one could ever kill. "All right," they said. But as soon as he had gone, the younger son said, "Well, let's go now." Said the other, "Oh, no. Our father told us not to go." Said the younger, "Well, if you don't want to go, just give me my lock, and I'll go home to my grandmother." Said the other, "Well, all right; I'll go with you." So they went to the place. They never were without their bows and arrows, and when the white bull came after them, they just stood there, and kept shooting at him till they killed him. They skinned him and took the hide home. Then they stuffed it and set it before the door, where it looked very life-like. When their father came home in the evening, and saw the wonderful thing standing before the door, he just ran for his life. But the boys called after him, telling him that the bull was dead. When he came back, he said, "Oh, my boys, how did you kill him? Did n't I tell you not to go there?" Said they, "We thought what a kind-looking creature he was, when you said nobody could kill him." Next morning when he went out hunting, he told them not to go to another certain place. But just as soon as he was off they went to the place and found three angels which they brought home. When their father came home in the evening and saw them, he scolded his sons, and told them to take the angels back where they belonged. This they did. By this time the father had got to be rather afraid of his sons, and thought he would run away from them. So next morning he got ready and went off. But the boys knew all the time what he was doing. He travelled all day until dark, when he thought he would lie down to sleep. So he tied his gun to a tree and lay down by a log and fell asleep. Next morning the boys woke him up, and said, "Why, father, what are you trying to do? Why did n't you lie in bed right and sleep better?" When he got up and looked around, he found himself sleeping right in the shanty by the fire-log, with his gun tied to the post inside the shanty. He tried three times in vain to get away. The fourth time he started off, he never slept any, but travelled day and night, and so got away. These boys were "regular devils," but they killed all the "devils" around them.

Mary Lasley (Bee-wah-thee-wah).

RESERVE, KANS.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Ojibwa*. In the "Southern Workman" (vol. xxxi. 260-262) for May, 1902, Mr. J. A. Gilfillan has a brief article on "Ojibwa Characteristics." According to his description, the Ojibwa (the author is best acquainted with those of Minnesota) are clean of speech, generally more honest (the pagans) than their white neighbors who profess Christianity, are really peaceable and law-abiding, not so lazy as commonly believed, have more mechanical ingenuity than they are credited with, are of good intellectual quality, and "are progressing rapidly in education and Christianity." Mr. Gilfillan believes that "there is much misjudgment in the accusation of laziness constantly charged against the Indian." Among the Ojibwa, "both men and women are used to periods of violent and severe exertion (hunting, sugar-making), but these are invariably followed by prolonged periods of rest." This is why the girls cannot accustom themselves to the steady work of the servant, or the men to the occupation of farming. And there is no sense in trying to fit them all to such vocations. "River-driving," with its excitement, change of motion, etc., and piloting, suit the Ojibwa better. The reviewer is glad to find Mr. Gilfillan's estimate of the "laziness" of the Ojibwa to be an additional argument in favor of the theory outlined in the "Popular Science Monthly" for March, 1902, on "Work and Rest." — In the same periodical, for July, 1902 (pp. 379-382), Dr. A. E. Jenks publishes "His Animal-Wives, A Wisconsin Ojibwa Tale," as it was taken down from the lips of an Indian girl interpreter. It is the story of a young man tired of living alone, who discovers that he has been living in succession (it takes longer to "discover" it as the action progresses) with a blue jay, a porcupine, a wolf, a beaver, and a duck (?) — the end is well wrought out and the conclusion really left to the imagination of the listener. The story has also a "genuine literary charm." — *Wild-Rice Industry*. To the "Southern Workman" (vol. xxxi. pp. 72-78), for February, 1902, Dr. Albert E. Jenks, who has made a special study of the subject, contributes a brief article on "The Wild-Rice Industry of the Indians." The *Zizania aquatica* "from prehistoric time has been the chief cereal food of from 20,000 to 30,000 primitive Americans." A brief account of the method of harvesting, threshing, and winnowing the rice is given. Wild rice has been "more highly prized by the Amerind than is generally known." The author argues for its wider and more productive cultivation.

CADDON. *Wichitas*. In the "American Antiquarian" (vol.

xxiii. 1901, pp. 363-370), Dr. G. A. Dorsey describes the "Hand or Guessing Game among the Wichitas" as recently observed by him, and gives an account of the counting-sticks, drums, etc., employed. With the Wichitas this game "is played in a spirit entirely different from that ever seen by me before among the western tribes," and a "deep religious significance" seems to underlie it. The chief concern here is not the objects to be hidden, but the counting-sticks, the former being often quite unpretentious things. The symbolically-painted drums are used also in war-dances. Another interesting fact is the participation of women (as prayer-offerers, etc.) in the game. Altogether the Wichita game is sedate and dignified as compared with the noisy game of the same kind among the Kootenays.

ESKIMOAN. The article on "Les Eskimos," by the Marquis de Nadaillac, in "L'Anthropologie," for Janvier-Février, 1902 (vol. xiii. pp. 94-104), is a *résumé* of the data in Nelson's monograph on "The Eskimo about Bering Strait," which appeared in the "Eighteenth Report of the Bureau of American Ethnology" (Washington, 1899). The Marquis seems to believe that the Eskimo have degraded, having once known "a civilization superior to their present condition." One proof of this is that "with them we meet with all the characteristics of an advanced tongue, and are far from the agglutinative languages attributed to the primitive inhabitants of America." But they "may climb again."

IROQUOIAN. *Mohawk*. In "Man" (London, 1901, pp. 166-170), Mr. J. O. Brant-Sero, a Canadian Mohawk, publishes an account of "Dekanawideh: The Law-Giver of the Caniengahakas." The subject-matter is "the unwritten constitutional law and government of the Caniengahakas" (better known by their nickname of Mohawks). According to the author, "Haiwatha (Ayonhwadha, commonly but wrongly called Hiawatha) founded the confederacy; but the government of the confederacy is an exact counterpart of the system formulated by Dekanawideh probably ages before the era of Haiwatha." The story of how Dekanawideh, spurred to thought by the condition of his people, developed "the great idea," and the lesser ideas that went with it, is very interesting (an abstract is given by Mr. Brant-Sero). It is handed down from mother to children, not "from father to son," as our legends so often have it, and "has never been told to Europeans." The use of feathers stuck into the ground to represent "ideas" is worth noting. In accordance with this "great idea," the "mothers of the nation" were placed in supreme authority with a tripartite gens-system. — turtle, wolf, bear. The female totemic council selected the hereditary council, composed of seven hereditarily-named "lords," or "masters." In the council: "The principal position was occupied by the Turtle — the fountain of thought,

goodness, and restricted authority. The Wolf occupied a position equivalent to that of the 'opposition party.' The Bear watched the interest of all the people, keeping a careful traditional record of what transpired in these councils. He took no part in the debate. It was his duty to confirm or refer matters back to the council for reconsideration when he thought the interest of the people would be better served by doing so." Of the Mohawks of the present, Mr. Brant-Sero tells us: "There is not a class of people in America, or, indeed, in the world, who are more indifferent to the perpetuation of their individual memories, and still uphold an hereditary system, than the Mohawks of the Grand River. Indian farmers of to-day, descendants of famous men and women, are absolutely careless whether their family tree is more important than that of the rest of the Indians about them." This, he thinks, "does not arise from ignorance of the facts, but the belief and practice of extending equality to all seems to be at the root of the whole idea. No man or woman among them expects more glory than that which arises from a consciousness of having done a duty to the best of their individual ability." It is to be hoped that the author will continue his investigations, and pay special attention to the ritual and ceremonial side of the subject. Mr. Brant-Sero offers a new and rather plausible etymology for the word *Iroquois*. He would derive it from *I-ih rongwe*, in Mohawk, "I am the real man," — from *I-ih*, "self," and *rongwe*, "man." This would explain the earlier pronunciation, Irōkwē, and the later, Irōkwā (due to change of pronunciation of *-ois*).

KIOWA. "The Throwing away of Starlight," by W. J. Harsha, in the "Southern Workman" (vol. xxxi. pp. 247-253), for May, 1902, is stated to be "a true story." The tale deals with the results of an ill-timed attempt to force monogamy upon these Indians. This touches the pathetic side of so-called "culture."

PUEBLOS. *Acoma*. The illustrated article by Mabel Egeler in the "Southern Workman" (vol. xxxi. pp. 389-393), for July, 1902, treats briefly of houses and domestic life, pottery-making, basket-weaving, etc.

SALISHAN. *Quinault*. In the "Memoirs of the American Museum of Natural History" (vol. iv. Anthropology iv. 3, pp. 79-132), for January, 1902, appears Dr. Livingston Farrand and W. S. Kuhnweiler's "Traditions of the Quinault Indians." The Quinault Indians, from whom the material here published was obtained in the summer of 1898, live on the coast of Washington, chiefly about the mouth of the Quinault River. Their old customs have practically disappeared under the influence of the "Shaker" movement. Only a few of the older men "still cling to the old beliefs and 'medicine' rites." The

traditions (of which the English versions only are given) recorded are: The Story of Misp' (adventures of elder son of monster woman), The Adventures of Bluejay, Another Story of Bluejay (Bluejay is taught to treat Grouse with respect), How Bluejay brought the Dead Girl to Life, The Ascent to the Sky (arrow-chain story), Raven's Visit to the Underworld (origin of Quinault salmon), How Eagle and Raven arranged things in the Early Days (why dead never come to life now), The Origin of the Quinault Salmon, How Sisemo won Thunder's Daughter, The Magic Flight (pursuit of wild cat by old woman), The Adventures of Spearman and his Friends, The Young Wife who was abandoned in a Tree-top, The Girl who married Owl's Son, The Story of Sép'ák'á' (in this tale appear a strong man, a two-headed boy, etc.; there are also several births by non-human impregnation), Tsā'ālō, the Giant (younger brother story), Wren and Elk, Story of the Dog Children (girl has children by dog in human form). At pages 128, 129, brief abstracts of these seventeen traditions are given. According to Dr. Farrand, "the general character of the tales is that of the northwest coast modified by and merging into a more southerly type, of which the Chinook is the most familiar example." It is among the Quinault that the Bluejay first takes on the chief rôle as trickster and buffoon, for with the Quilleutes, their nearest neighbors, the Raven (stories of which are few and meagre with the Quinault) maintains his place. The story of the dog children "has probably been taken bodily from the north, where it is found everywhere." The culture-hero story (Misp') has the characteristic features. Foot-notes give references to the corresponding tales in the collections of Boas, Petitot, Teit, Farrand, etc.

Of the Indians in general, it is interesting to learn that, while up to a few years ago they were "of a decidedly low degree of culture," there has recently been noticed "a marked advance in the cultural development of the group." This improvement, Dr. Farrand thinks, "is due partly of course to the educational advantages afforded by the reservation school, but also to a great extent to the introduction of the so-called 'Shaker' religion, which has taken a firm hold upon the tribe."

SERI. Dr. W. J. McGee's "Germe d'industrie de la pierre en Amérique," published in the "Bull. et Mém. de la Société d'Anthropologie de Paris" (v^e s., iii. 1902, pp. 82-88), treats of the Seri Indians of the Gulf of California as typifying the beginnings of lithoculture. Food, society, weapons, and implements, mental and physical characters, are briefly described.

SIOUAN. *Omaha*. Mr. Arthur Farwell's article on "Aspects of Indian Music," in the "Southern Workman" (vol. xxxi. pp. 211-217), for April, 1902, besides remarks of a general character, contains two

Omaha songs, "presented in their new and harmonic setting." The first is "The Old Man's Love Song," the legend of which is given in Miss Fletcher's book on "Indian Story and Song." The second, "Inketunga's Thunder-Song," the author took directly from a phonograph cylinder in the possession of Miss Fletcher. There is, perhaps, too much "logic" in these harmonizings of Indian music. We may create a new Caucasico-Amerindian musical art and lose the real Indian in what the white man has thought out for him in the way of expression. The harmonies of Mr. Farwell are from his "American Indian Melodies Harmonized" (Newton Centre, Mass., 1901). — To the same periodical for June, 1902 (pp. 345-348), Helen Marie Bennett contributes a short article on "The Indian Dances," treating of the Omaha dance, the War dance, the Sun dance, and the Ghost dance among the Sioux. According to the author, "the Omaha (a social dance) is the only dance now practised among the Sioux; the War dance died with the accession of peace; the Sun dance has been frowned on by the Great Father; and the Ghost dance has been peremptorily forbidden ever since the trouble springing from it at Wounded Knee in the early winter of '91." Of the Omaha dance, which even the disapproval of the agents fails to suppress, we are told too harshly "it is the great social reflection of barbarism, and its influence cannot be for good." The War dance, now "practically obsolete," is, however, "sometimes danced for amusement purposes."

CENTRAL AMERICA.

COSTA RICA. C. V. Hartman's article in "Ymer" (vol. xxii. 1902, pp. 19-56) on "Arkeologiska undersökningar på Costa Rica's ostkust," which is illustrated with 10 plates and 37 text-figures, contains an account of the finding of an "idol factory," besides pictures and descriptions of carved stone figures of men and beasts. Some of the ornamentation discovered is very interesting, particularly those specimens reproduced on pages 46 and 47. The plates figure the human and animal forms, pottery objects, clay and basalt statuettes, etc.

MAYAN. In the "Bull. et Mém. de la Société d'Anthropologie de Paris" (v^e s., ii. 1901, 589-592), M. G. Raynaud has a "Note sur le déchiffrement des inscriptions précolombiennes de l'Amérique centrale," in which he claims to "possess with scientific and mathematic accuracy, the key to the deciphering of the pre-Columbian inscriptions of Central America." Translations are promised shortly. The author contents himself with saying that his method of interpretation belongs in the same class with the deciphering of diplomatic and military cryptograms. — Dr. Teobert Maler's "Neue archäolo-

gische Forschungen in Yukatan," in "Globus" (vol. lxxxii. pp. 14, 15), is a brief account of his investigations on behalf of the Peabody Museum, the report of which was reviewed at length in the *Journal of American Folk-Lore* (vol. xv. pp. 135, 136). Dr. E. Förstemann's article in the same periodical (pp. 150-153), for March 13, 1902, on "Eine historische Maya-Inschrift," treats (with reproduction) of the inscription of Piedras Negras, discovered by Teobert Maler and discussed by him in his report, and by Maudslay in vol. lxii. of the "Proceedings of the Royal Society" (London). Dr. Förstemann gives his own ideas as to its interpretation in detail. The inscription is an historical one, and among the items recorded, wars and battles, the names of various tribes, the capture of enemies, etc. One part of the inscription seems to refer to human sacrifice, and "may point to the coming of the Spaniards." — The first part of Eduard Seler's "Wissenschaftliche Ergebnisse einer auf Kosten Seiner Excellenz des Herzogs von Loubat in den Jahren 1895 bis 1897 ausgeführten Reise durch Mexiko und Guatemala," has appeared as "Die alten Einsiedelungen von Chaculá. Mit 50 Lichtdrucktafeln, 282 Abbildungen und Plänen im Text und einer Karte" (Berlin, 1901). Of this a *résumé* is given in "Globus" (vol. lxxxii. pp. 346-350, with 4 text-figures), by Dr. Th. Preuss, under the title "Die alten Einsiedelungen von Chaculá" (Guatemala). These ruins seem to have been unknown alike to Stephens and to Sapper. Among the ruins are three pyramid-temples, a stairway and platform, a "piedra del sol," etc., which, altogether, made up the "Casa del sol." Perhaps the most important finds are two stela-fragments with inscriptions which permit some conclusion as to the relative age of the ruins. These fragments are probably 70 years later than the latest (Stela K) of Quiriguá, and the oldest monument of the Chaculá region goes back at least to the tenth century, for this section has been uninhabited since the middle of the sixteenth century, and the period of Maya rule indicated by the inscriptions is about 555 years.

SOUTH AMERICA.

ARAUCANIAN. In the "Anales del Museo Nacional de Buenos Aires" (vol. vii. pp. 93-97) for 1901, Dr. J. B. Ambrosetti has a brief paper on "Hachas votivas de piedra (*pillan-toki*) y datos sobre rasgos de la influencia araucana prehistorica en la Argentina," dealing with traces of prehistoric Araucanian influence in the Argentine, and particularly with the so-called *pillan-toki*, or votive axes of stone. Another article, "Un nuevo *pillan-toki*," in the "Revista del Museo de La Plata" (vol. x. pp. 265-268, one plate with three figures) for 1902, treats of a new *pillan-toki* found at Choelechel, in the territory of the Rio Negro, a place of importance, since it was the key of the

communications between the Araucanians of Chile and those of the Argentine Republic. The zigzag and triangular marks and lines on these axes have given rise to considerable discussion. Dr. Ambrosetti agrees with Grez in thinking that the zigzags signify rain or water, whence he concludes that these axes or *tokis* are votive objects offered to Pillán to secure water, for with the ancient Araucanians, who were agriculturalists, maize was their food-basis, and for them rain was all-important. The other figures may represent clouds, thunderbolts, etc. But all this is somewhat speculative.

BRAZIL. To "Globus" (vol. lxxxii. pp. 29-31, 44-46), Dr. Max Schmidt contributes some interesting "Reiseskizzen aus Zentral-brasilien." The author spent almost a half year (the end of 1901) among the Indian tribes of the Matto Grosso. Among the topics treated are: The Bakairi Indians of the Rio Novo, Brazilian festivals and dances in Rosario, the Bakairi village on the Paranatinga, canoe building on the Kulisehu, the Bakairi of the Kulisehu. The Rio Novo Bakairi use their native tongue among themselves, but the men also speak Portuguese, and Reginaldo, the chief (now over 70 years of age), can write and read, and even knows a little French. The dances and festivals of the Brazilians of Rosario are very interesting. The chief are the *Cururu* and the *Ciriri*; a strophe of each with translation is given. The Paranatinga Bakairi are remarkable for the reason that the new strength they have developed since leaving the Xingú has enabled them to gain ground at the expense of the decreasing European population on the Paranatinga. Indeed Dr. Schmidt observes: "We have here the rare case of a contact between Europeans and Indians; the latter have increased their field." The friendly feelings existing between the explorers and the Bakairi of the Kulisehu is evidenced by their greeting. *Kura karaiba, Kura bakairi* ("the stranger is good," "the Bakairi is good"). While here the author witnessed the cure of the sick chief by a medicine-man and the *défrichement* of a piece of forest. Songs and dances precluded the latter, — the text of one with translation is given. This song is repeated, with somewhat different words, again and again during the progress of the work. The account of the clearing is welcome as the description by an eye-witness of Indian methods of labor.

CHIKUITO. In "Man" (1901, 154, 155), Mr. J. G. Frazer has a brief note (supplementary to his article on "Men's Language and Women's Language," in the "Fortnightly Review" for January, 1900), on "Men's Language and Women's Language." He cites three brief passages from D'Orbigny's "L'homme Américain" (Paris, 1839), referring to differences between the language of the men and that of the women among the Chiquito Indians of eastern Bolivia.

FUEGIAN. *Ona.* At Buenos Aires, in 1901, there was published a "Pequeño diccionario del idioma fuegino — ona con su correspondiente castellano" (pts. 1 and 2, pp. 60), by José Maria Beauvoir, a priest of the Salesian order, since 1890 a missionary on the Rio Grande de la Tierra del Fuego, and on Dawson Island. A review of this book by Dr. Lehmann-Nitsche appears in the "Centralblatt für Anthropologie" (Jena) for 1902 (vol. vii. pp. 103-106). The introduction to the dictionary contains a brief account of the primitive population of this region, who belong to three linguistically distinct stocks: *Yahgan* (or, as they call themselves, *Yámana*), *Alakhaluf* (their own name is *Hé Kaĩnú*) and *Ona* (more properly *Ch'ôn*). Beauvoir's vocabulary consists of 1876 words, 132 personal and place names, and 76 sentences, besides the Lord's Prayer. The nearest approach to deity among the Ona is the *kaĩn-sort*, "a variegated spirit with fire-spurting eyes, that comes out of the water." Another "deity" is called *jowe'n*. They are much afraid of the waxing moon, for it is thought to suck the blood out of young children, and when danger is past at the full moon they hold a great feast. Dr. Lehmann-Nitsche thinks the estimate of 1000 for the number of the Ona still surviving too high. By language the Ona seem connected with the Patagonians.

GRAND-CHACO. In "Globus" (vol. lxxxi. pp. 387-391) for June 26, 1902, Father Anton Huonder, a Jesuit missionary, publishes an account of "Die Völkergruppierung im Gran Chaco im 18. Jahrhundert," after an anonymous Spanish MS., the date of which appears to be shortly before the expulsion of the Jesuits in 1767. The author may have been a German Jesuit (there were 118 in Paraguay, 1690-1767). Thirteen "naciones" of Indians are mentioned as inhabiting the Gran Chaco: Chiriguano, Mataguayos, Vilelas, Lules, Tobas, Mocobis, Abipones, Lenguas, Guanas, Guaycuru-Mbayas, Payaguas, Zamucos, and Yacurures. Brief notes of history and mission-efforts are given.

GUAYAQUI. In the "Zeitschrift für Ethnologie" (vol. xxxiv. 1902, pp. 30-45), F. Vogt has an article entitled "Material zur Ethnographie und Sprache der Guayaki-Indianer." The Guayaquis of the Sierra de Villa Rica in Paraguay, — history, origin of name, weapons and implements, social life, food, industry, clothing, religious ideas, etc., are briefly described, with 3 text-figures and a map. The language is treated at some length (pp. 38-45), several recent vocabularies being given, with comparisons with Guarani. A few observations on the language by Hr. Koch are appended. Guarani relationship is thought to be proved. The family, rather than the tribe, is the social nucleus. The fashion of sleeping in vogue among the Guayaquis is peculiar. They are among the most primitive peoples existing to-day.

LENGUAS. Mr. Seymour H. C. Hawtrey's article in the "Journal of the Anthropological Institute" (London), for July-December, 1901 (vol. xxxi. pp. 280-299), on "The Lengua Indians of the Paraguayan Chaco," is a valuable contribution to the literature of South American Indian ethnography and folk-lore. Among the topics treated are : Habitat, name (*Lengua* = "tongue" in Spanish), physical type, clothing (a rhea-feather headdress is common), personal ornaments (at feasts they dress "in the height of fashion," and put on all they have), painting (red face paint is used lavishly on great occasions), tattooing (rare, confined to the face, and more common in women), habitations (at a death the house is demolished, and a new one built at some distance), weaving (done by all the women — art possibly derived from the Inca-culture), string (made of wild pineapple fibre by both men and women ; these Indians are very clever at "cat's cradle"), leather (not tanned, but worked soft), pottery (not used extensively, and more attention paid to usefulness than to ornament), tobacco-pipes (now of wood since knives are common, but original form was probably "a rough bent cylinder of clay"), dyeing (vegetable substances and cochineal insect used for dyeing wool, cotton, string), fire-making (friction-method with twirled upright stick), conservatism (women still cut wool with knife), "writing" ("diary" kept with notched stick ; passage-signs on paths ; no knowledge of *quipu*), ornament ("all their ingenuity in the decorative arts is brought to bear on their pipes, and it is rare to find two pipes identically the same"), food (the Indians will not touch milk or mushrooms), tobacco (the pipe is never smoked out, but always passed to another), government (almost exclusively by public opinion), music (the Indians are "decidedly unmusical as we understand music ;" their musical instruments are a whistle, flute, rough sort of violin, and a wind-instrument of cow-horn, with and without mouthpiece), language (foreign words not readily incorporated, — a horse is *yatnathling* or *yatnapothling*, "like a tapir"), history (their own traditions bring them from the northwest), archæology (a part of their territory is said to have been formerly occupied by the Paiagua, and the stone axes and pottery found there are accounted for by the natives on the theory that "the pottery belongs to spirits or ghost-people, and the stones fell from Heaven"), hunting (bow and arrow still chief weapons, — "the two feathers are always fitted with a slight curve, which gives the effect of a screw, and is quite sufficient to make the arrow spin in its passage through the air ;" the boys use also "a kind of sling-bow, or pellet-bow ;" poison is known, but not in general use), infanticide (still quite common, and "it is also possible that medicine-men and the head men of a family may have some idea of regulating the population to suit the existing food supply of their partic-

ular district"), death ("the Indians are unwilling that death should actually take place after dark, and the dying man's end is sometimes purposely hastened by suffocation ;" when death at the hands of a foreign witch-doctor is suspected, "the stomach is cut open and a stone inserted, together with some charred bones," the idea being to "secure the victim's revenge by killing the offending witch-doctor"), burial (that of a child is described as witnessed by the author), counting (the Indians "can count without much difficulty up to 20, using, of course, their fingers and toes ;" for "many," the "hairs of the head" is used ; the etymology of the word for 4, "two sides alike," is curious).

The sections on games and dances (pp. 297, 298), religious beliefs and mythology (288, 289), magic, witchcraft, superstitions, and customs (290, 291) are particularly interesting. There is "deep-rooted superstition with regard to *beetles*," over which the witch-doctors are supposed to have a peculiar power. A "charm" to drive away wet weather is mentioned on page 290. The Indians, after telling about their customs, will not bear being questioned or cross-examined. The witch-doctors often have their ear-discs faced with bright pieces of glass or bits of polished tin, said to have some connection with the "shadows." The etiquette of the reception and dismissal of visitors is well developed and strictly observed. The "repetition speeches" at leave-taking, of which a specimen is given on page 291, suggest some modern counterparts in civilized society. A characteristic game of the Lenguas is the *Hästāwa*, "much on the same principle as our race games played with dice." Hockey, and a sort of battledore and shuttlecock (hands for bats, and a wisp of corn leaves with rhea feathers inserted ; it will carry further than our Badminton shuttlecock). Tops are in use (indigenous?), and dolls (a bone dressed up in rags). An occasional abundance of food supply is the excuse for a feast, of which dances form a prominent feature. The chief feast-dances are : *Kyaiya* (lasting from sunset till the second dawn) — apparently indulged in for mere amusement ; it is named from the gourd-rattle, which does not stop till the feast is over. *Yanmana* (marriage — contracting feast — all the dances can take place). *Waiukya* (so-called from the "pot" converted into a drum, and beaten during this feast). *Maning* (*i. e.* "circle"), a series of short song-dances. The women also have "a separate dance of their own, where they appear to protect a young girl from evil spirits (represented by boys dressed up in rhea feathers, with bags over their heads), who twine in and out, in line, uttering shrill cries." A chant used at the *maning* dance is given on page 293.

The Lenguas "have no conception of a God," but they have "a marked fear of what are called *kilyikhama*, or spirits," — practically

the same as our "ghosts." The creation-legend states that "from a hole in the ground caused by a beetle a witch-doctor commanded that a man and a woman should come forth, and they did so." When the sun sets, "it is supposed to pass inside the earth, where there is another country somewhat similar to this one, of which the sky or roof is the ground that we tread on, and where the spirits of dead people live." As an example of a Lengua "fairy tale," the author cites "a story that beyond the northern Lenguas there is a tribe of Indians who have only three toes, and go by the name of 'Like-rhea's-feet,' and who can run with more than human speed." As the author suggests, the truth of some other less imaginative stories about fishing might well be probed. Another interesting story is that "there is a pigmy tribe living in the forests in the west, shy and easily frightened, but good little people, and hard workers. They are described as about the size of boys of 9 or 10 years old, but full grown." The author seems to think that there is some truth in this story.

Morally, the Lenguas "compare favorably with all but the higher class of the Spanish-speaking population, their neighbors over the river." The mission-influence for good upon the natives, in making them peaceful and better-behaved, has resulted in making possible the settlement of the country with Paraguayans, "who have but a poor influence upon the native life and character," which is all the worse since there is no provision for Indian reserves. It is, however, "too soon yet to comment definitely on the effect of civilization on the Lengua Indians." Certainly "the debased form of civilization which everywhere obtains on the borders of a new country" is of evil import. This excellent paper is illustrated with seven plates (27 figs.) and a small sketch-map. The illustrations are very good, and represent activities (face-painting, pottery-making, games, dances, use of bow and arrow, hoeing mandioca, fire-making), implements, instruments, etc. As to the ethnic position of the Lenguas, Mr. Hawtrey observes that "from their language, customs, and disposition they evidently are of the same stock as the Toba, Mataco, and kindred tribes who occupy the greater part of the Argentine territory still unsettled, and extend northward into the low-lying lands of Bolivia."

A. F. C. and I. C. C.

NOTES AND QUERIES.

FOLK-LORE OF ANTHROPOLOGY. The Yanans of northern California are among the latest of the Amerinds to be connected with the peoples of southern Asia by would-be ethnologists. In his account of the Yánádis of Nellore in the "Bulletin of the Madras Government Museum" (1901, iv. 88), Mr. T. Ranga Rao observes that "the editor of the 'Baptist Mission Review' . . . suggests a probable connection between the Yánádis of southern India and the Yanans of north California." The latter are said to be "a North American tribe, who differ from the other Indian tribes of California in physique and language, and who, according to tradition, went from the far East to California."

FROG-EATING. Two of the classes, or sections, of the Yánádis, a Telugu-speaking people of Nellore, in the Indian Presidency of Madras, are, according to Mr. T. Ranga Rao (Bull. Madras Gov. Mus., 1901, iv. 93), known as "the frog-eaters" and "the non-frog-eaters." The Yánádis of the North Arcot district (called Chenchus from the deity they worship) are "non-frog-eaters, and do not permit the Kappala, or 'frog-eaters,' even to touch their pots."

DUTCH PROVERBS. Dr. Stoett's dictionary of Dutch proverbs, of which the last part appeared in 1901, makes a volume of 744 pages. The index counts 28 pages, and the book contains 2212 proverbs, with notes, etc.

ARABIAN NIGHTS. Volume v. of the "Bibliographie des ouvrages arabes ou relatifs aux Arabes publiés dans l'Europe chrétienne de 1810 à 1885," by Professor Chauvin, of the University of Liège, — the second part (xii. + 297 pp.), appeared in 1901, — is devoted to the "Thousand and One Nights."

FOLK-LORE OF EASTERN EUROPE. In 1902, M. Lazarre Sainéan, known from his contributions on Roumanian folk-lore, etc., began a course of lectures at the Ecole des Hautes Etudes, Paris, on "The Folk-Lore of Eastern Europe."

"MOTHER GOOSE" DINNER. The 120th *Dîner de Ma Mère l'Oye* was held on January 31, 1902, at the Hôtel des Sociétés Savantes, Paris. M. Charles Beauquier, president of the "Société des Traditions Populaires," was in the chair, and there were present M. Emile Blément, A. Certeux, C. Rubbens, H. Cordier, G. Fouju, A. Rhône, P. Sébillot, P. Y. Sébillot. The first "Mother Goose Dinner" was held on February 1, 1882, with M. Gaston Paris presiding.

STUPIDITY OF DEITIES. In connection with "substitution" (e. g. gilt paper for gold), in offerings to deities, as practiced in Annam, S. Reinach

(*L'Anthropologie*, 1902, xiii. 135) remarks that "the idea of the stupidity of the gods is more widespread than would at first appear to be the case." The *boy* of a friend of M. Félicien Challaye, who reports the incident, replied, when asked why he burned for Buddha bits of gilt paper instead of real gold: "You *know*; you would n't believe. Buddha is very stupid. He does not know, he believes." The Annamites are not the only ones who take this view of the matter.

COLLECTION OF ESTHONIAN FOLK-LORE. The article of O. Kallas, "Uebersicht über das Sammeln estnischen Runen," in the "Finnisch-Ugrische Forschungen" (Helsingfors, 1902, ii. 8-41), *résumés* the work done since the beginning of the nineteenth century in the collection of Esthonian folk-songs, etc. The large collections of Hurt and Eisen, still going on, contained, among other things:—

	Hurt (1890).	Eisen (1897).
Folk-songs	40,500	10,314
<i>Märchen</i> , tales, legends traditions, etc.	8,500	12,906
Riddles	37,000	10,547
Proverbs	45,000	7,093
Items of superstition, folk-lore, etc.	52,000	23,215

These figures give some idea of the great activity of the folklorists of the Finno-Ugrian countries.

PRIMITIVE MATHEMATICS. In a paper read before the International Folk-Lore Congress (Paris) in 1900, Th. Volkov gave some account of "folk-science" in the Ukraine region of European Russia. In 1897 the Statistical Bureau of the Government of Poltava issued a detailed *questionnaire* on popular mathematical procedures. Some interesting facts concerning addition, subtraction, multiplication, division, etc., were brought out. Surface-measurement is done by division into squares and triangles, — the triangle is measured by making it into a square and halving that. To measure the height of an inaccessible object, such as a tree, the Ukrainian peasant "takes a stick of his own height, then goes away from the tree to such a distance that, having laid down and set up his stick at his feet, he can see the top of the tree and the top of his stick in the same line; after which he measures the distance from his head to the base of the tree."

A. F. C.

FOLK-MEDICINE. A case of folk-medicine has lately come to my notice in Washington. A colored cook afflicted with shingles was told that if she would cut off the tail of a black cat and rub the end of said tail on her shingles it would cure her. This was done and it is affirmed that the woman began immediately to get well. I have not heard, however, whether she is fully cured or not.

Walter Hough, Washington, D. C.

TOBACCO FOR LEECHES. — While at the Calanassan *rancheria* of the Apoyaos in Northern Luzon Dr. Schadenberg became acquainted with a quick remedy against leeches. In that part of the world the woods swarm with blood-leeches. While on the march the natives carry in their hands sticks in the split ends of which are held fast a few dry tobacco leaves. If they feel a leech at work, they suddenly touch it with the tobacco leaves, and the creature "falls as if it had received an electric shock." The use of tobacco against leeches is well known, but the author had never seen such "lightning effects." (Verh. d. Berl. Ges. f. Anthrop., 1889, p. 680.) The activity of movement of some of the natives of Malaysia is, indeed, remarkable.

THE PAST IN THE PRESENT. — One region of the globe where the past still survives in the present is Armenia and the adjacent parts of Asia Minor. A notable instance is the use of the *kelek*, or raft of reeds and inflated skins, by the fishermen of to-day, just as it was used by the warriors of the ancient Assyrian kings. In this way Asurnasirabal crossed the Euphrates. The means of transport used by Salmanassar on Lake Urima were, however, not rafts or floats, but boats whose sides consisted of stretched and pitched sheepskins, as Herodotus describes them. Both sorts of vessels are known to the Assyrian monuments. Here, too, the inflated skin, astride of which the navigator sits bare-legged, the *burguk*, may be seen on the rivers, just as depicted in the Assyrian and Babylonian sculptures. Pictures of the *kelek* and *burguk* may be found at pages 184, 185, and 194 of E. Huntington's article, "Weitere Berichte über Forschungen in Armenien und Commagene," in the "Zeitschrift für Ethnologie" (Berlin), 1901, vol. xxxiii. pp. 173-209.

DOUBLE LIFE. — An interesting case of double life is reported by the same traveller (p. 209) from this region. The majority of the inhabitants of the village of Sivas came some seventy to eighty years ago from Gümüşchana, the metropolis of the archbishopric of Chaldia, to work in the silver mines. Being persecuted as orthodox Greeks, they became outwardly converts to Islam. In secret they remained members of the orthodox church, celebrating its rites after dark, but frequenting the mosques regularly by day. They gave their children Christian names to be used in private, while the Mohammedan names insisted upon by the authorities at the registration were used in public. The next generation found this rather burdensome, and many neglected to register their children, and tried to save them from military service. The town has now 200 really Mohammedan (chiefly Turkish), 150 orthodox Greek, and 400 to 500 "Mohammedan-Greek" families. Although they have ceased to frequent the mosques, the "Mohammedan-Greeks" still lead a double life. The "Greeks," who stick so resolutely by their faith, may be looked upon, the author thinks, as largely descended from the old Chaldi, whom Xenophon described as "free and valiant."

A. F. C.

"GIVE A THING AND TAKE A THING." — The article by Mr. Chamberlain in the issue for April-June, 1902, on "Memorials of the Indian," contains a reference to a term proverbially applied to anything reclaimed after having been given, which has obtained a wider usage than Bartlett, Dr. Bolton, and Mr. Chamberlain seem to have noted.

When in the early fifties I was a little boy living in a remote country village in Kent, England, it was common among the children if any one of them reclaimed a gift made to another to respond reproachfully, "Give a thing, and take a thing, black man's plaything." The North American Indian, as we know him, and the black man, as known traditionally to English children, would seem to have characteristics in common, that is to say, that if they give anything, they expect to receive an equivalent, or to have the gift returned. Our later civilization seems to have a higher ideal, because this expectation was always rebuked by the reproachful phrase I have cited: but alas, we do not, and I suppose, never shall, always live up to our ideals, for the equivalent is too often felt to be obligatory!

Charles Welsh.

FLORIDA SONG-GAMES. — An interesting addition to the record of English games played with rhymed formulas is made by Mr. H. E. Krehbiel, in the "New York Daily Tribune," July 27 and August 3, the words, music, and description of the games being furnished by Mrs. Louise Clark Pynnelle, formerly of Florida. The first number is a dance similar to a Virginia reel, with words which have been corrupted to the extent of becoming unintelligible; the words used in swinging the players, as is usual in a reel, being:—

That lady's a-rocking her sugar lump (thrice),
Oh! turn, Cinnamon, turn.

"Sugar lump" is apparently an equivalent for sweetheart. It is to be observed that the absence of a fiddle, which is considered as a sinful instrument, induces a belief, on the part of church members, that the game is not a dance. Of a more complicated example we are told:—

This is an unusually elaborate game, and combines features of the Virginia reel and the most salient element of the love games—that is, the kissing. The men select their partners as for a dance, and, thus paired, they promenade "as in a school procession," writes Mrs. Pynnelle, singing:—

Walking on the green grass,
Walking side by side;
Walking with a pretty girl—
She shall be my bride.

Here the procession resolves itself into a ring, youths and maidens alternating, all singing:—

And now we form a round ring,
The girls are by our sides;
Dancing with the pretty girls,
Who shall be our brides.

During the singing of this stanza the ring has kept moving. It is next broken into two lines, one of maidens, the other of youths, facing each other as for a reel. The song is resumed, and each of the actions described in the following lines is performed by the couple at the top of the lines : —

And now the king upon the green
 Shall choose a girl to be his queen;
 Shall lead her out his bride to be,
 And kiss her, one, two, three.
 Now take her by her hand, this queen,
 And swing her round and round the green.

Having thus called out, saluted, and swung his partner, the man begins with the second verse, and thence down the line, swinging each of the women dancers in turn, his example being followed by his partner with the men, the song continuing : —

O, now we 'll go around the ring,
 And ev'ry one we 'll swing.
 O, swing the king and swing the queen,
 O, swing them 'round and 'round the green.
 O, swing the king and swing the queen,
 O, swing 'em 'round the green.

These lines are sung over and over again, if necessary, until all the dancers have been swung. Thereupon the king and queen take their places at the foot of the lines, and become the willing subjects of the next couple, song and action beginning at the words, "And now the king upon the green," etc. After all the couples have played at royalty, the promenade is resumed, and the game started over again, "generally with a change of partners," writes Mrs. Pynnelle, "as, of course, no girl likes to be kissed the entire evening by the same fellow."

H. E. K.

Another example, the fourth of the games, is curious as giving a description of the method of playing a courting game. The players form a ring with a lad in the centre, and move, singing : —

I'm walking on the levy (levee),
 For you have gained the day.

The levee apparently is a place of promenade. The second verse is that of a game song formerly familiar in the Northern States, "Go in and out of the windows;" in this the ring stands still, and the player in the centre winds in and out under the clasped hands of the singers, which are raised for that purpose. The remaining verses run as follows, and accompanying each are the actions which are invited by the words : —

3. Stand up and face your lover, etc.
4. I measure my love to show you, etc.
5. My heart and hand I 'll give you, etc.
6. I kneel because I love you, etc.
7. It breaks my heart to leave you, etc.

At the third verse the actor in the ring chooses his partner, and the two stand facing each other; at the fourth he puts his hands together, then throws them apart, measuring whatever distance he wishes to have looked upon as indicating the extent of his affection (“ ‘Jis ‘cordin’ to his love,’ as the Crackers say,” writes Mrs. Pynelle); at the fifth he places his hand on his breast in the cardiac region, and then extends it toward the chosen one, repeating the gesture in time to the music till the verse is ended; at the refrain (“For you have gained the day”) he leads the lassie to the centre of the ring; at the beginning of the sixth he kneels before her, still holding her hand, but at the end he leaves her, and takes his place in the ring; during the seventh verse the lass remains alone in the ring. The song is then resumed from the beginning, and the lassie chooses her lover from among the lads.

Another game, of which the method of playing is not recorded, has for a rhyme: —

Jail keys all rattling around you,
Jailer do open the door.

Particularly interesting are the melodies of these songs.

THE BALLAD OF THE JEW’S DAUGHTER. — In the “New York Tribune,” August 17, Mr. Krehbiel discusses the ancient ballad, and offers a number of new variants, obtained by him in the United States. We give here the words of one of the two new versions, referring persons curious in this matter to the article of Mr. Krehbiel for the melodies: —

It rained a mist, it rained a mist,
It rained all over the town;
And all the boys in our town,
Went out to toss their balls, balls, balls,
Went out to toss their balls.

At first they tossed their balls too high,
And then again too low;
And then into the garden,
Where no one had dared to go, go, go,
Where no one had dared to go.

Out came the Jewish lady,
All dressed in silk and green;
“Come in, my little boy,” she said,
“You shall have your ball again, ‘gain, ‘gain,
You shall have your ball again.”

“I won’t come in, I shan’t come in,
Without my playmates, too,
For I’ve often heard who would come in,
Should never come out again, ‘gain, ‘gain,
Should never come out again.”

At first she showed him a rosy, red apple,
 And then, again, a gold ring;
 And then a cherry red as blood,
 To entice the little boy in, in, in,
 To entice the little boy in.

She led him in the parlor,
 And then into the hall;
 And then into the dining-room,
 Where no one would hear his call, call, call,
 Where no one would hear his call.

She wrapped him in a napkin,
 And pinned it with a pin,
 And called out for the carving knife,
 To stab his little heart in, in, in,
 To stab his little heart in.

"Oh, save me. Oh, save me!"
 The little boy did cry;
 "If ever I live to be a man,
 My treasure shall all be thine, thine, thine,
 My treasure shall all be thine.

"Pray lay the Bible at my head,
 The prayer book at my feet;
 And if my parents ask for me,
 Pray tell them that I 'm asleep, 'sleep, 'sleep,
 Pray tell them that I 'm asleep.

"Pray lay the Bible at my feet,
 The prayer book at my head;
 And if my playmates ask for me,
 Pray tell them that I 'm dead, dead, dead,
 Pray them that I 'm dead."

NOTES OF TAGAL FOLK-LORE. Don T. H. Pardo de Tavera's "El sanscrito en la lengua Tagalog" (Paris, 1887), though not concerned with folk-lore *per se*, as it is a curious attempt to discover Sanskrit etymologies for Filipino words, contains some items worth recording here.

1. *Anito* (p. 16). Name given by the heathen Tagals to the spirits of the dead, worshipped by them. In Pampangan = souls of the dead. The dictionaries translate *anito*, by "idol, fetish," etc.

2. *Anting-anting* (p. 16). Amulet. See *Journal of American Folk-Lore*, vol. xiv. p. 215.

3. *Asal* (p. 17). Custom, rite, usage.

4. *Astacona* (p. 18). A sort of stone ring.

5. *Astangi* (p. 18). A kind of incense or perfume.

6. *Balata* (p. 21). Promise, vow. In Pampangan the word means a sort of mourning for the death of some one.

7. *Bathala* (p. 23). The "principal deity of the Tagals ; the chief *anito* (San Lucas)." In Pampangan *batala* signifies "a bird with which certain superstitions are connected."

8. *Calanda* (p. 25). Bier for the dead. In Malay *keranda* means "coffin."

9. *Catalona* (p. 25). Name for priest of the old Tagal religion.

10. *Cau* (p. 26). Jargon, gibberish, unintelligible language. This word the author identifies with *Kawi*, the name of the ancient sacred language of Java. With this may be compared the meaning of *Latin* in several European tongues. Also our "it's all *Greek* to me."

11. *Daga* (p. 27). An idol.

12. *Dayang* (p. 28). Former title of ladies of quality.

13. *Dayan* (p. 29). To sing victory, bringing prisoners and spoils of war.

14. *Ginoo* (p. 31). Principal wife.

15. *Laca*, *Lacan* (p. 33). Title borne by certain Filipino caciques at the time of the arrival of the Spaniards. Some of these chiefs were Lacandola, Lacansolan, Lacanhiantan, etc.

16. *Lacanbini* (p. 33). Name of a Tagal deity. The word seems to mean "woman chief." Probably the wife or consort of *Lacanpati*. See Nos. 15, 17.

17. *Lacanpati* (p. 34). Tagal divinity — deity of cornfields. The word seems to signify "man (husband) chief." See Nos. 15, 16. *Lacanbini* and *Lacanpati* or *Lacapat* were looked upon as man and wife.

18. *Lachanbacor* (p. 34). An idol — deity of cornfields. The word seems to mean "inclosure chief." It is also written *lacanbacod*. See No. 15.

19. *Laho* (p. 35). Eclipse of the sun. The Tagals say *quinain nang laho ang buan*, "the eclipse ate the moon." The idea is that a monster of some sort is swallowing the sun, or the moon.

20. *Licha* (p. 35). Idol, statue of a deity.

21. *Linga* (p. 36). An idol.

22. *Mananagisama* (p. 37). A sort of wizard practicing *tagisama* (q. v.).

23. *Mantala* (p. 37). Mysterious words, formula of incantation.

24. *Naga* (p. 40). Figures on prows of vessels.

25. *Patianac* (p. 44). Evil spirit causing abortion and hard labor. A maleficent spirit, whose desire is to prevent birth and kill the new-born infants. When the mother is about to bring her child into the world, the *patianac* seeks out a tree nearby, whence he can exert his evil influence.

26. *Samba* (p. 48). To worship, pray, to cross the hands upon the breast. In Malay *sembah* signifies "respectful salutation."

27. *Sambit* (p. 48). To weep for the dead. From this word is derived *panambitan*, "cries and other acts and gestures of grief beside the dead."

28. *Si* (p. 50). A particle used before proper names of persons (sometimes before titles, etc.), before names of relations, and before names of animals in fables, etc.

29. *Sinaya*, *aman sinaya* (p. 51). Tagal deity invoked by fishermen.

30. *Tagisama* (p. 52). To feel repulsion towards any one. Witchcraft or enchantment to be hated. See No. 22.

31. *Tōla* (p. 54). A species of consonant verse.

Alexander F. Chamberlain.

JAPAN AND THE OCCIDENT. In the course of a brief review in the "Centralblatt für Anthropologie" (vol. vii. 1902, p. 173), of H. Weipert's detailed account of "Das Bon-Fest" (Mitth. d. deutschen Ges. f. Natur- und Völkerkunde Ostasiens, vol. viii. 1901, pt. ii. pp. 145-173), Dr. H. ten Kate observes: "From the description of primitive usages and customs like the *bon*-festival, it is clear that Old-Japan is not at all dead yet, as many (especially English) writers have maintained, and as is generally assumed in Europe. The attentive observer who lives in Japan cannot conceal from himself the fact that, in spite of the glamour of western civilization, it has only very superficially touched the great mass of the Japanese people."

FINNISH DANCES. According to "Finnisch-ugrische Forschungen" (vol. ii. 1902, p. 54), there has been founded recently in Helsingfors the "Suomalaisen kansantanssin Ystävät," a society for the purpose of collecting and preserving Finnish national dances, their melodies, etc. In order to resuscitate the old national dances, the society held a meeting in the spring of the present year, in which a number of young people of both sexes rendered some of the national dances. The President of the Society is Professor R. Tigerstedt, and the Secretary, Dr. Th. Schvindt.

FINNISH DIALECT DICTIONARY. The "Society for Finnish Literature," the president of which is Professor E. Aspelin, sent out during the present summer 10 collectors to obtain material for the great dictionary of Finnish folk-speech now in process of compilation.

In Memoriam

JOHN WESLEY POWELL

HONORARY MEMBER

OF THE

AMERICAN FOLK-LORE SOCIETY

BORN MARCH 24, 1834
DIED SEPTEMBER 23, 1902

JOHN WESLEY POWELL, 1834-1902.

JOHN WESLEY POWELL, one of the most eminent men of science America has yet produced, died September 23, 1902, at his summer home in the State of Maine, aged sixty-eight years. Born the son of a Methodist minister at Mount Morris, N. Y., he had lived by the time he was fifteen in three other States of the Union, — Ohio, Wisconsin, Illinois. The itinerancy of the clergyman bred in him that roving disposition which, at its best, fosters, if it does not create, the naturalist and the scientific investigator. But two years after attaining his majority he went down the Mississippi alone in a skiff from the Falls of St. Anthony to its mouth, making botanical and other collections, which are still to be found in the museums of the State institutions to which he presented them. In 1856 he rowed from Pittsburg to the mouth of the Ohio, and in 1858 descended the Illinois from Ottawa to the Mississippi. His land trips were also quite remarkable. The rest of his days and nights he spent in attending school and college, and teaching when the opportunity offered, graduating finally at the Ohio Wesleyan University at Bloomington, where he afterwards held for a short time the position of professor of geology and curator of the museum. At the outbreak of the war he enlisted as a private, and rose to the rank of lieutenant-colonel, declining the commission of colonel offered to him at the close. In the battle of Shiloh he lost his right arm, which did not, however, affect his scientific activity. Many stories are told of his collecting zeal while in the army. In his case it was certainly not, — *inter armis silet scientia*. His military stations were only so many collecting districts. He served in the field of war and in the field of science with equal zeal and skill. Indeed, he is credited with having made the first attempt in America to study geology on the spot, by taking his pupils to the Colorado mountain region, where, with him, they could investigate at first hand phenomena of nature of remarkable grandeur and magnificence. This was in 1867. In 1869, after a reconnaissance expedition the year before, he made with a small party his famous three-months' voyage down the Colorado and its cañon which, among other things, led to the survey of the great Colorado valley and adjacent regions.

His experiences in the West turned his attention to ethnology and to the languages of the American Indians, and besides collecting numerous specimens and material of an anthropological nature for the Smithsonian Institution, he took care that three ethnological volumes were included in the Survey Report. In 1879 by coöperation of Congress and the Smithsonian Institution the material of an anthropological sort collected by the U. S. Geological Survey was handed over to the Smithsonian Institution, and a publication appropriation of \$20,000 made. Thus began "The Contributions to North American Ethnology," of which nine volumes (1877-1893) have been issued containing ethnographic, linguistic, and sociological monographs upon Indian tribes of the West and Northwest by Dall, Gibbs, Gatschet, Powers, Morgan, Rau, Fletcher, Thomas, Riggs, Dorsey, Holmes. Out of this department under the auspices of Major Powell grew the Bureau of

Ethnology, — later the Bureau of American Ethnology, — whose director he has been since its organization in 1879. On the retirement of Clarence King from the head of the Geological Survey in 1880–1881, Major Powell succeeded him, holding the position till 1896, when he retired. The “Annual Reports of the Bureau of Ethnology” (the first was for 1879–1880), of which the nineteenth and twentieth are now in press, embrace a series of original monographs and studies (chiefly by the members of the staff of the Bureau) of all aspects of American Indian life, languages, arts, institutions, etc., past and present, of unparalleled value for the history of human evolution. To have made possible the publication of the results of the labors of Yarrow, Holden, Royce, Mallery, Dorsey, Gatschet, Cushing, Smith, Henshaw, Matthews, Holmes, Stevenson, Thomas, Dall, MacCauley, Boas, Hoffman, Mooney, Mindeleff, Murdoch, Bourke, Turner, Fowke, Pilling, Nelson, Fewkes, Hewitt, McGee, was an achievement of which one might well be proud. Besides the reports the Bureau of Ethnology published between 1887 and 1894 twenty-four bulletins treating chiefly of American Indian languages and archæology, and including the series of bibliographies of Indian languages compiled by Pilling. Likewise “Introductions,” — to the study of Indian languages, by Major Powell; to the study of sign language, by Colonel Mallery, and to the study of mortuary customs, by Dr. Yarrow. Under the headship of Major Powell the Bureau of American Ethnology — Professor W J McGee has been the able ethnologist in charge since 1893 — has done work in anthropology unequalled by any other institution of equal endowment in the world. Nowhere else has the object of the Smithsonian bequest for the increase and diffusion of knowledge among been more amply or more richly accomplished. The monument of Major Powell is the Bureau of American Ethnology, where, in his spirit and with his zeal for the ends he loved, the ablest men of science have labored and will continue to labor to solve the problems given birth to by the presence of the Red Man upon the twin-continent of America. Investigator, teacher, soldier, geologist, anthropologist, philosopher, the genius of the man dwelt within no limited bounds. His individuality, his personal magnetism, his thoroughly scientific frame of mind, impressed themselves upon all with whom he came in contact. To have met him was to keep the memory of a good man and a great. The music of his voice and his remarkable control of the mother-tongue combined to make his public addresses, no less than his private debates, things one rejoiced to hear. With him there has passed from American scientific life a figure unique and rare, whose memory will live as long as men shall honor those who have added to man’s knowledge of himself, and saved from perishing the all-too-mutable records of his thoughts, dreams, and deeds.

Honored at home and abroad by many scientific societies, institutions, and universities, Major Powell was also an honorary member of the American Folk-Lore Society, with which he became affiliated at its birth. Much of what he has published belongs in the field of folk-lore, and here, as elsewhere, his thoughts and his words have illumined and stimulated. His works of a more or less folk-lore content are as follows: —

1. Introduction to the Study of Indian Languages. Washington, 1880. Pp. xi + 228.
2. The Evolution of Language. *First Ann. Rep. Bur. of Ethnol.* (1879-1880), pp. 1-16.
3. Sketch of the Mythology of the North American Indians. *Ibid.*, pp. 17-56.
4. Wyandot Government: A Short Study of Tribal Society. *Ibid.*, pp. 57-69.
5. On Limitations to the Use of some Anthropologic Data. *Ibid.*, pp. 71-86.
6. Indian Linguistic Families north of Mexico. *Seventh Ann. Rep. Bur. of Ethnol.* (1885-1886), pp. 1-142.
7. The Three Methods of Evolution. *Bull. Philos. Soc. Wash.*, vol. vi. (1883) pp. xxvii-liii.
8. Human Evolution. *Trans. Anthropol. Soc. Wash.*, vol. ii. (1883) pp. 176-208.
9. From Savagery to Barbarism. *Ibid.*, vol. iii. (1885) pp. 193-196.
10. From Barbarism to Civilization. *Amer. Anthropol.*, vol. i. (1888) pp. 97-123.
11. Competition as a Factor in Human Evolution. *Ibid.*, pp. 297-323.
12. The Nomenclature and the Teaching of Anthropology. *Ibid.*, vol. v. (1892) pp. 266-271.
13. Stone Art in America. *Ibid.*, vol. viii. (1895) pp. 1-7.
14. Seven Venerable Ghosts. *Ibid.*, vol. ix. (1896) pp. 67-91.
15. Evolution of Music from Dance to Symphony. *Proc. A. A. A. S.*, 1889, pp. 1-21.
16. The Interpretation of Folk-Lore. *Journ. Amer. Folk-Lore*, vol. viii. (1895) pp. 97-105.
17. The Evolution of Religion. *Monist* (Chicago), 1898, pp. 183-204.
18. Aesthetology. *Amer. Anthropol.*, N. S. i. (1899) pp. 1-40.
19. The Lessons of Folk-Lore. *Ibid.*, vol. ii. (1900) pp. 1-36.
20. Philology, or the Science of Activities designed for Expression. *Ibid.*, pp. 603-637.
21. Sophiology, or the Science of Activities designed to give Instruction. *Ibid.*, vol. iii. (1901) pp. 51-79.
22. The Categories. *Ibid.*, pp. 404-430.
23. Classification of the Sciences. *Ibid.*, pp. 601-605.
24. Truth and Error (Chicago, 1898).

As an evolutionist, Major Powell emphasized the study of the development of man as man, whose progress, according to his view, could best be represented by the stages of savagery, barbarism, civilization, and enlightenment, with their different correlations in arts, social institutions, language, literature, æsthetics, religion, philosophy. His scheme of the developmental stages of humanity has been more or less generally accepted. Professor W J McGee (*Nat. Geogr. Mag.*, xiii. p. 341) presents it in a somewhat modified form: 1. Unobserved or primordial stage. 2. Sav-

agery, or the warrior stage. 3. Barbarism or the patriarchal stage. 4. Civilization or the monarchical stage. 5. Enlightenment or the stage of citizenship. Major Powell's classification of the linguistic stocks of America north of Mexico is the basis from which all subsequent attempts to classify these American tongues must start. As Professor McGee has pointed out (*Amer. Anthropol.*, N. S. vol. iii. p. 4), he helped to shape in notable fashion the anthropological platform upon which men of science now stand in America.

It is matter for congratulation that the master leaves behind him disciples, like McGee, who are able not only to continue his thought, but to add to it and shape it on the wheel of new-found facts. That Powell was one of the great minds of the present age can hardly be doubted. Nor can any one fear that his work will not be carried on by willing and able successors.¹

Alexander F. Chamberlain.

CLARK UNIVERSITY, WORCESTER, MASS.

THOMAS WILSON, 1832-1902.

THOMAS WILSON, curator of the Division of Prehistoric Archaeology in the National Museum of Washington, died May 4, 1902, in the seventieth year of his age. His colleague, Professor O. T. Mason, who furnishes an appreciative notice of his career and writings to the "*American Anthropologist*" (N. S. vol. iv. 1902, pp. 286-291), writes of him as "an example of American life, — born on a farm, practised in a mechanic's trade, instructed in law, devoted to politics, a soldier, a successful man, a representative of his country abroad, a friend of science."

On both sides of North England ancestry, he was a Pennsylvanian of Quaker lineage, — like Brinton, — an honor to his State and to the faith of his fathers. "Born in sight of a mound," as Professor Mason remarks, "the remains and relics of American aboriginal life were never out of his sight." And when in Europe, he was never very far from the man of the river-drift and the lake-dwelling. Dr. Wilson was by instinct and profession an archæologist, to which branch of anthropology he contributed richly as an investigator, a writer, and a lecturer. He was also a student of folk-lore and a member of the American Folk-Lore Society. Of his monographs the following had more or less to do with folk-lore, and belonged within that field: —

1. The Swastika, the Earliest Known Symbol, and its Migrations. *Rep. U. S. Nat. Mus.*, 1894, pp. 757-1011. With 25 plates and 374 figures.
2. Prehistoric Art. *Ibid.*, 1896, pp. 325-664. With 74 plates and 325 figures.

In his study of the swastika he came to the conclusion that for one use

¹ The writer of these lines has just learned, to his surprise and regret, that Dr. McGee has not been appointed to succeed Major Powell.

of sacred kind indicated by the presence of the swastika there were a hundred of a common every-day sort, hence : "Except among the Buddhists and early Christians, and the more or less sacred ceremonies of the North American Indians, all pretence of the holy or sacred character of the swastika should be given up, and it should (still with these exceptions) be considered as a charm, amulet, token of good luck or good fortune, or as an ornament and for decoration." For the presence of the swastika in America he was inclined to rely upon migration and imitation as explanatory factors.

Dr. Wilson was also the author of a volume dealing with a distinctively folk-lore topic. In his "Bluebeard : A Contribution to History and Folk-Lore" (N. Y. 1899), he maintained the thesis that Gilles de Retz (executed at Nantes in 1440 A. D.) was "the original of Bluebeard in the tales of Mother Goose." That this view is not at all proved appears from the review of the book in this Journal (vol. xiii. p. 67).

A. F. C.

LOCAL MEETINGS AND OTHER NOTICES.

ANNUAL MEETING. — The Fourteenth Annual Meeting of the American Folk-Lore Society will be held in connection with the American Anthropological Society, Section N, Anthropology, A. A. A. S., and other affiliated societies, in Washington, D. C., the last week in December. A full attendance is especially desired. Members having papers to present will please communicate titles to the Secretary.

CINCINNATI BRANCH. — The officers of the Cincinnati Branch of the American Folk-Lore Society are as follows: President, Mr. F. M. Youmans; Vice-President, Dr. C. D. Crank; Secretary, Mrs. George C. Weimer, 839 Dayton Street; Treasurer, Mr. Robert Ralston Jones, 251 Loraine Avenue. Executive Committee: Mr. E. S. Ebbert, Mrs. Albert D. McLeod, Dr. Josua Lindahl, Mrs. Emma S. Miller.

BIBLIOGRAPHICAL NOTES.

BOOKS.

THE TERMS HIRED MAN AND HELP. By ALBERT MATTHEWS. Reprinted from *The Publications of The Colonial Society of Massachusetts*, vol. v. Cambridge: John Wilson & Son, University Press. 1900. Pp. 34.

BROTHER JONATHAN. By ALBERT MATTHEWS. Reprinted from *The Publications of The Colonial Society of Massachusetts*, vol. vii. Cambridge: John Wilson & Son, University Press. 1902. Pp. 34.

THE TERM INDIAN SUMMER. By ALBERT MATTHEWS. Reprinted from the *Monthly Weather Review* for January and February, 1902. Pp. 52.

Mr. Matthews's contributions to the study of American-English words and phrases are models of thoroughgoing investigation and tireless research, as these three papers amply demonstrate. The first paper contains much valuable information concerning indentured persons, servants, and "hired help" at various periods of American history. According to the author, "When, as a consequence of the dislike to the word 'servant,' a euphemistic substitute for the hated appellation was desired, the terms 'hired man,' 'hired woman,' 'hired girl,' 'hired boy,' etc. (of which — except the first — there is absolutely no trace before 1776) came into vogue, and have remained in use as survivals, even, though, since 1863, they have lost all significance as descriptive terms" (p. 10). Before 1776, the term "hired man" seems to have been "purely a descriptive one, there not being the slightest indication of its having been employed in a euphemistic sense." Between 1776 and 1863 "the term is still merely a descriptive one [for the most part], distinguishing the person so designated from a slave." The term "hired man" appeared to have developed from "hired freeman." As a parallel euphemism, the reviewer would cite the "paying guest" of modern summer resorts, whose origin seems due to antipathy

to the term "boarder," — the use of "guest" in the sense of "boarder" in some places would indicate a further euphemizing.

"Brother Jonathan" has been the subject of much discussion, and all we know about the term is to be found in the pages of Mr. Matthews's essay. Its early history is obscure, and, "so far from having become a 'by-word' among Washington's officers, soldiers, and fellow-countrymen, the expression was one of extreme rarity until after 1800." The facts known lead us to believe that "the original term was simply Jonathan; it arose during the Revolutionary War, when it was employed as a mildly derisive epithet by the Loyalists, and applied by them to those who espoused the American cause; when, late in the eighteenth century, the Americans took it up, they used it to designate a country bumpkin, and gradually it came into popular vogue on both sides of the Atlantic as an appellation of the American people." The Washington and "Brother Jonathan Trumbull" story, Mr. Matthews rightly dismisses for lack of evidence. It is "a story not alluded to in the correspondence either of Washington or of Trumbull; a story unknown to the contemporaries of either; a story unheard of until forty-seven years after the death of Washington, sixty-five years after the death of Trumbull, and seventy-one years after Washington took command of the army," etc. The history of "Brother Jonathan" proves how difficult it is to determine the origin of such appellations, and how readily stories to account for them arise. This is often the case with colloquial expressions of our own day and generation.

The term "Indian Summer" is of peculiar interest as commemorating apparently the aborigines of this continent. Mr. Matthews has gathered together practically all the information procurable concerning this expression and the season it refers to. Though it must have been in use before, "the term Indian summer itself is unknown until 1794," and "allusions to the Indian-summer season under any name whatsoever appear to be unknown until late in the eighteenth century." This, as the author observes, is "in direct conflict with popular belief and with many assertions to the contrary." Mr. Matthews's conclusion is worthy reproducing here in full:

"From the evidence which has thus far been presented, it is seen that the term 'Indian Summer' first made its appearance in the last decade of the eighteenth century; that during the next decade the expression 'second summer' was used, indicating that there was no generally accepted designation for the supposed spell of peculiar weather in autumn; that this spell itself was first noticed shortly before 1800; that the term 'Indian Summer' became established about twenty years after its earliest appearance; that it was first employed in western Pennsylvania; that it had spread to New England by 1798, to New York by 1809, to Canada by 1821, and to England by 1830; that the term is not merely an Americanism, but has become part of the English language in its widest sense, having actually supplanted in England expressions which had there been in vogue for centuries, and is now heard among English-speaking people throughout the world; that it has been adopted by the poets; that it has often been employed in a beautiful figurative sense, as applied to the declining years of

a man's life; and that it has given rise to much picturesque, if also to some flamboyant writing. In short, to write in praise of Indian summer is now a literary convention on three continents. So varied a history in little more than a century is certainly remarkable" (p. 36). As an interesting pendant to the Trumbull story, Mr. Matthews finds that the "alleged Indian legend" in explanation of the term "Indian Summer" dates only from 1839, while the term itself "had already been in existence among the whites for nearly half a century." As to the exact connotation of the word *Indian* in this term, the author says (p. 50): "We shall, therefore, be obliged to suspend judgment with respect to the origin of the name of the Indian-summer season until fresh evidence as to the early history of the term is produced." Mr. Matthews will welcome any further evidence on these doubtful points.

Alexander F. Chamberlain.

Memoirs of the American Museum of Natural History, vol. vii. Anthropology, vol. vi. Publications of the Jesup North Pacific Expedition, vol. i. THE DECORATIVE ART OF THE AMUR TRIBES. By BERTHOLD LAUFER. N. Y.: January, 1902. Pp. 86. Plates i.-xxiii. (Figs. 228).

The material discussed in this valuable and interesting monograph is the result of the author's two years' researches among the various tribes of Saghalin Island and the Amur region, under the auspices of the Jesup North Pacific Expedition. After considering the historical, general artistic, and geographical aspects of the subject, Dr. Laufer treats of band-ornaments (pages 8-11), spirals (11-13), band and spiral ornaments (13-16), decorations on boats (16-17), other birch-bark patterns (17-19), circle-ornaments (19), the cock (19-29), single and combined, the fish (29-36), the dragon (36-41), the musk-deer (41, 42), other animals (42-46), leaf and floral ornaments (46-52), basketry-designs (52-56), embroidery-patterns (56-60), specimens made of fish-skin (66-71), Ainu ornamentation (71-73), coloring (73-76), some general results (76-79). The character of the whole ornamentation of these tribes is stamped by "the predominance of the cock and the fish, the manifold combinations in which these two motives appear, and the strange mingling of the two." Here, as in China and Japan, the author believes, these creatures "have an extremely ornamental character because of the great permutations of their graceful motions, and thus lend themselves to the spirit which strives after beauty of form." The ability to watch motions is highly developed in the East Asiatic mind, and is a powerful adjunct of art. Many conventionalizations have arisen from the "influence of the fish-ornament or the cock-type." Dr. Laufer wisely says that the ornaments of primitive tribes are "productions of their art, which can receive proper explanation only from the lips of their creators." They are neither inscriptions to be deciphered, nor enigmas to be puzzled out by the homely fireside. The "bear-heads" of Giliak ornament, *e. g.*, exist only in the imagination of Schurtz, — his "eye-ornaments" are likewise "a mere outcome of his enthusiasm."

During the half-century since the time of Schrenck's investigations, "the

forms of this sphere of art have remained unaltered up to the present time, notwithstanding all political turbulence and change that have affected the Amur region in the mean time." Moreover, in spite of the shattering of the whole life of these peoples by Russian "culture," it appears that "the native art has been retained pure and intact." The basis of the art of the Amur is to be found in China, whence, as a mere fashion, like classic art in Europe during the Renaissance, it gradually infused itself into the minds of the Tungusian peoples. But native development and transformation have their rôle also, and it must be concluded that the decorative art of the Amur tribes is "an independent branch of East Asiatic art, which sprang from the Sino-Japanese cultural centre." The swastika and the triskeles are due to Chinese influence. While animals prominent in the household economy and traditions of these tribes, and matter of every-day talk, do not appear in the art-designs, the animals which do occur in them "are just like those which play an important part in Chinese art and mythology." The art of the Amur is lacking in realistic character, and merges into the formative. The sense for plastic representations is largely absent. The lack of ability to draw human faces or forms is noteworthy, since "on prehistoric monuments of the Amur region, petroglyphs have been found, which, doubtless, represent human heads." The painted faces on Goldian paper-charms are very crude. The art-implement of the Amur tribes is a long, sharp, pointed knife. The materials used are wood, birch-bark, fish-skin (especially salmon and sturgeon), elk and reindeer skin, cotton, silk, etc. The needlework is done by women, and "clever embroiderers especially enjoy a high reputation among their countrymen." Dr. Laufer rejects Shrenck's view that the art-sense is most highly developed among the Giliak, who are farthest away from the Chinese, holding that the Gold (from whom the Giliak have borrowed the greater part of their *motifs*) are really the artistic people of this region, through whom the Chinese influence has permeated the others. Moreover, their close proximity to the Chinese and their long intercourse with them have enabled them to reach their great skill, especially in silk-embroidery. Only in wood-carving, perhaps, do the Giliaks excel, and the Tungusian tribes of the Amgun and the Ussuri "are unsurpassed in cutting ornaments for decorating birch-bark baskets." The elaboration of ornaments is still in active progress, and "in no more danger of dying out than the Gold and Giliak themselves," but the "reading" of the ornaments is becoming a lost art.

The band-decorated spoons, used only by the Giliak at the bear-festival (the Gold have no bear-festival), "have been superseded in every-day life by spoons of Russian make." In the art of the Gold, "the interlacement-band" is much less frequent than in the art of the Giliak. The cock, an animal not native to the Amur country, but introduced from China (and later by the Russians), is most conspicuous in the art-forms now under consideration, and "is more frequently reproduced than all other animals together." Dr. Laufer's development of the conventionalization of the cock and the fish is very interesting. The Chinese dragon "holds a prominent place in the mythology of the Gold, and is believed by both these

people to produce rain and thunder." The symbolic treatment of thunder in art is curious. Even the musk-deer, "under the pressure of the leading gallinaceous motive, undergoes such conventional transformations, especially in its double character, that the difference between the construction of its forms and those of the cock is hardly perceptible." In the decorative art of the tribes of the Amur "leaves and floral forms occur partly as independent ornaments in connection with other elements, partly in close combination with the cock and fish ornaments." The purely conventional forms of leaf-patterns are probably of Sino-Japanese origin. In the art of the Ainu of Saghalin, the author detects three blended elements — "a special overwhelming Japanese influence; loans from the neighboring Amur tribes; and perhaps certain dregs of their artistic ideas, which are to be considered almost wholly their own property." With respect to color it may be said of the Amur tribes that "the more the natives are in contact with the Chinese, the nearer they dwell to a centre of Chinese culture, the more splendidly developed in beauty of color are their works; while the farther one recedes from that centre, the poorer the color-sense seems to grow, and at last to vanish almost entirely." The paper patterns seem to have a special development among these tribes, and "many women retain in their memories a great variety of patterns, and cut them with a speed and dexterity that are worthy of admiration." This monograph is of value to students of American Indian art, in that it suggests what would have happened had any well-defined Chinese influence been present upon the Northwest Pacific coast.

Apart from the special data in these pages, the following observation of the author on the broader human question involved is worth reproducing here: —

"The question may arise as to whether people, like the Gold, who are able to produce such fine work, may justly be classed among primitive tribes. The Gold, at all events, are promising, and some time or other will undeniably advance to the rank of a civilized nation, like their ancestral relations, the Niüchi and Manchu, but under more peaceable circumstances, relying on the cultivation of the soil, industry, and fine arts. There is no doubt but that they are chosen for their share in civilization, and that they will still have a future, if only the Russian government will continue to lend its assistance in improving the economic life-conditions of this intelligent tribe, which numbers so many good-natured and highly-gifted individuals" (p. 79).

Alexander F. Chamberlain.

DER MENSCHHEITSGEDANKE DURCH RAUM UND ZEIT. Ein Beitrag zur Anthropologie und Ethnologie in der "Lehre vom Menschen." A. BASTIAN. Berlin: 1901. F. Dümmlers Verlagsbuchhandlung. 2 Bde. Pp. 246, 257+35.

In characteristic fashion the *doyen* of German ethnologists treats of fate, deity, soul, right, feeling, force and matter, thought, being, the corporeal, metempsychosis, God, causality, the demiurge, songs of origin, the first

man, the grandmothers, rebirths, genius, social life, the sinful, mechanism, childhood, paradise, the road to Heaven, *mundus vult decipi*, man and his gods, traditional religion, trespasses, society, fasts and purifications, mental activity, causality, psychology, the *Zoon politikon*, metaphor, anthropomorphizing, a new faith, parallels, purpose, freedom. There is a large amount of valuable and useful information and interpretation in these two volumes. A different arrangement of form and matter would make it accessible to those not acquainted with the author's peculiar style and methods of composition. There is much here for the psychologist and the folklorist who will seek it out.

A. F. C.

RECENT ARTICLES OF A COMPARATIVE NATURE IN FOLK-LORE AND OTHER PERIODICALS.

ADLER, B. : Der nordasiatische Pfeil. Intern. Arch. f. Ethnogr. (Leiden), 1901, xiv. suppl. 1-40. An exhaustive study of the arrow and its parts; ornamentation, poison, etc., among the peoples of northern Asia. The author considers that "the *northern* arrow" is a product of N. E. Asia, and N. W. America, and may have originated with the Eskimo, and have been transferred by them from America to Asia.

BOLTE, J. : Eine geistliche auslegung des Kartenspiels. Ztschr. d. Ver. f. Volkskunde (Berlin), 1901, xi. 376-406. An interesting and well-documented account of the "spiritual interpretation" of playing cards. The folk-tale of the excuse of the soldier found playing cards in church is reputed from French, English, Swedish, Danish, Dutch, Italian, and Icelandic. This is a very interesting field of folk-thought. Interpretations of the cards and music and texts of the "number" songs are given.

BRAGA, T. : Sobre as estampas ou gravuras dos livros populares. Portugal (Porto), 1901, i. 497-512. A valuable illustrated account of prints and engravings in Portuguese popular literature. The *livros de cordel* correspond to the French *bibliothèque bleue* and the Spanish *pliegos sueltos*. This article is in continuation of the author's study of Portuguese folk-literature in general to be found at pages 448-498 of his *O Povo Portuguez* (Lisboa, 1885).

CAPITAN, L. : Sur les grands anneaux en pierre de l'époque néolithique. Anthropologie (Paris), 1901, xii. 556, 557. The author is inclined to attribute a religious significance to the large, flat stone rings of the neolithic age.

DE COCK, J. : Goethe en de folk-lore. Volkskunde (Gent), 1901-1902, xiv. 182-190. General discussion of Goethe's indebtedness to folk-lore in Faust, the ballads, and other poems.

HOERNES, M. : Gegenwärtiger Stand der keltischen Archäologie. Globus (Braunschweig), 1901, lxxx. 329-332. *Résumé* of Déchelette, who gives prominence to Celtic imitation of Greek and Roman art, and is much too conservative archæologically.

HULL, E. : The Silver-Bough in Irish Legend. Folk-Lore, (London),

1901, xii. 431-445. Treats of the "silver bough" of old Irish adventure and travel tales and its relation to the talismanic apple-branch and "golden bough" of other legends and myths of the classic peoples and others.

ILWOLF, F.: Volkstümliches aus Jonathan Swift. Ztschr. d. Ver. f. Volkskunde (Berlin), 1901, xi. 463, 464. Compares "penny tossing" with the Steirmark game of *Anmäueren*. Also English and Alpine holy-water sprinkling.

JÄKEL, V.: Die Beziehung der linken Hand zum weiblichen Geschlecht und zur Magie. Intern. Col. f. Anthropol. (Stettin), 1902, vii. 1-6. General discussion of the relation of the left hand to the female sex and to magic. Treats of left hand as female symbol and of the idea of "left" in connection with "magic" ancient and modern.

KJELLÉN, R.: Om maritim anpassning. Ymer (Stockholm), 1901, xxi. 417-426. Discusses the aptitudes and inaptitudes of the various races and peoples for a sea-life.

KRAUS, A.: Museo-Etnografico-psicologico-musicale Kraus in Firenze. Arch. p. l'Antr. (Firenze), 1901, xxxi. 271-297. Brief account of the Kraus Museum of musical instruments and appliances (over 1000 items) in Florence. See this Journal (vol. xv. p. 130).

KRETSCHMER, P.: Das Märchen von Blaubart. Mitth. d. anthropol. Ges. in Wien, 1901, xxxi. 62-70. General discussion of tale of Bluebeard. The French and Sicilian versions are more particularly treated. Also the relation of the Bluebeard *Märchen* to demonology and folk-song. The author sides against the Gilles de Retz theory, and considers Perrault's tale a combination of a demon-myth and a murder-story.

LASCH, R.: Die Verstümmelung der Zähne in Amerika und Bemerkungen zur Zahndeformierung im Allgemeinen. Mitth. d. anthropol. Ges. in Wien, 1901, xxxi. 13-22. Discusses, with many bibliographical references, teeth-deformation in America in particular. See this Journal (vol. xv. p. 126).

LEJEUNE, C.: La représentation sexuelle en religion, art et pédagogie. Bull. et Mém. Soc. d'Anthropol. de Paris, 1901, v^e s., ii. 465-481. General discussion of the phallic cult and its heirlooms, symbols, etc., ancient and modern. The somatic origins of cross and triangle are suggested. The nude in art and the imparting of sex-knowledge are also considered.

LEWY, H.: Das Vogelneest im Aberglauben. Ztschr. d. Ver. f. Volkskunde (Berlin), 1901, xi. 462, 463. Folk-superstition traced back to Deut. xxii. 6.

VON NEGELEIN, J.: Das Pferd im Seelenglauben und Totenkult. Ztsch. d. Ver. f. Volkskunde (Berlin), 1901, xi. 406-420; 1902, xii. 14-25. Treats of the horse in relation to soul-lore and the cult of the dead. Horse as sacrifice, spirit, omen-animal, messenger to other world, headless horse, white horse, death-steed, storm-steeds, devil-horse, black horse, "nightmare," horsehair, horse-head, sexual connection of human beings and horses, metamorphoses into horses, excreta, hoofs, horseshoe, bridle, horse-shaped women, etc., are some of the topics discussed. Numerous bibliographical references.

OLSHAUSEN, DR.: Aegyptische hausurnenähnliche Thon-Gefässe. Verh.

d. Berl. Ges. f. Anthr., 1901, 424-426. Calls attention to the resemblance between two clay vessels from ancient Egypt and certain old German and Danish "hut urns." Both may be "models of granaries."

ROSSI, P.: I cicli nelle "rumanze." Arch. p. l. Stud. d. Trad. Pop. (Palermo), 1901, xx. 165-184. Discusses the polycyclic (Christian, Celtic, human, semi-heroic, Arabic) character of the *romanza*.

SCHRADER, F.: Lois terrestres et coutumes humaines. Rev. de l'Ecole d'Anthrop. de Paris, 1902, xii. 1-10. Treats of human habits in relations to terrestrial laws, — the necessity of a solidarity between nature and man.

SHOWERMAN, G.: The Great Mother of the Gods. Bull. Univ. Wisc. (Madison), 1901, Phil.-Lit. Ser. i. No. 3, 1-110. Discusses the historical, religious, artistic, and literary aspects of the "great mother" and her cult from the beginnings in ancient Asia to the eclipse under the Roman empire.

THOMPSON, A. H.: The Cultural Significance of Primitive Implements and Weapons. Amer. Antiq. (Chicago), 1902, xxiv. 37-43. This first part treats of "the gifts of nature," vegetal, mineral, animal.

VOSS, A.: Nachahmungen von Metall-Gefässen in der prähistorischen Keramik. Verh. d. Berl. Ges. f. Anthr., 1901, 277-284. Treats of the imitation of metal vessels in the prehistoric pottery of Central Europe.

WEAD, C. K.: Contributions to the History of Musical Scales. Rep. U. S. Nat. Mus. (Washington), 1900 [1902], 417-462. Treats of stringed instruments, flute-type, resonator type, influence of the hand, composite instruments among uncivilized peoples.

WILLIAMS, F. W.: Chinese Folk-Lore and Some Western Analogies. Ann. Rep. Smiths. Inst. (Washington), 1900 [1901], 575-600. Compares Chinese and Japanese creation legends. Cites examples of Chinese stories and legends corresponding to "swan maidens," feather-dress *motif*, wife tested, girl and dragon, fairy islands, Rip Van Winkle, judgments of Solomon, Lilith, demonology, witchcraft, soul-wandering, etc.

WINTERNITZ, M.: Die Flutsagen des Alterthums und der Naturvölker. Mitth. d. Anthropol. Ges. in Wien, 1901, xxxi. 305-333. General discussion of deluge legends among the peoples of antiquity and among primitive races and tribes in all parts of the globe. The paper includes a list of some 80 deluge legends on record by various authorities, particularly in the collections of Andree (Die Flutsagen, Braunschweig, 1899) and Usener (Die Sintflutsagen, Bonn, 1899). The author treats of flood legends improperly so-called, flood legends without and with a hero, cause, extent of flood, creatures saved, "life-seed," duration and end of flood, fate of hero and of mankind after the flood, etc. Winternitz groups together the Babylonian, Hebrew, Hindu, Persian, and Greek flood myths. Recollection of great disturbances of the earth's surface (in prehistoric times, etc.), the mythological *motif*, etc., account for many flood tales and local coloring for many of their particularities.

ZANARDELLI, T.: I nomi etnici nella toponomastica. Atti d. Soc. Rom. di Antrop., 1901, viii. 100-113. Discusses Italian place and personal names derived from ethnic appellations, directly or indirectly, in folk-speech and in the literary language.

A. F. C.

NOTES ON FOLK-LORE PERIODICALS.

ZEITSCHRIFT DES VEREINS FÜR VOLKSKUNDE (BERLIN).

The new editor of this excellent representative of Teutonic folk-lore is Dr. Johannes Bolte, of Berlin, well known to the readers of the Zeitschrift. In memory of its founder and former editor, it bears upon the title-page the inscription, "Begründet von Karl Weinhold."

HESSISCHE BLÄTTER FÜR VOLKSKUNDE (GIESSEN).

The "Blätter für hessische Volkskunde," which completed its third volume in 1901, has been increased in size, and will continue as the organ of the "Vereinigung für hessische Volkskunde," under the editorship of Dr. Adolph Strack of Giessen. The title of the new series will, however, be "Hessische Blätter für Volkskunde." Dr. Strack is a professor in the University of Giessen, and Second President of the Society for Hessian Folk-Lore.

FINNISCH-UGRISCHE FORSCHUNGEN (HELSINGFORS).

The "Finnisch-Ugrische Forschungen" (Zeitschrift für Finnisch-ugrische Sprach- und Volkskunde), edited by E. N. Setälä, Professor of the Finnish Language and Literature, and Kaarle Krohn, Professor of Finnish and Comparative Ethnography in the University of Helsingfors, began its second volume with the year 1902. It is the organ of the "Finnisch-ugrische Gessellschaft," which has been granted 6000 frmk. to cover the expenses of printing and publishing the first volume; also 6000 frmk. annually for five years, beginning with 1902.

WALLONIA (LIÈGE).

The Flemish folk-lore journal, "Wallonia: Archives Wallonnes historiques, littéraires et artistiques," edited by O. Colson, one of its original founders, underwent, with volume ix. (1901), an increase in size and an increase in the subscription price (from 3 to 5 fr.). The last volume numbered 304 pages, as compared with 228 for 1900.

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WICHITA TALES.

I. ORIGIN.

THE following tale was obtained by the writer in April, 1902, while visiting the Wichita of Oklahoma, in the interests of the Department of Anthropology of the Field Columbian Museum. It was related by a middle-aged Wichita and translated into English by Burgis Hunt. The informant claimed to have learned the myth from his grandfather, and among the Wichita is looked upon as one well versed in tribal lore. Comment on the tale is postponed until a later paper.

In the times at the beginning, there was no sun, no moon, no stars, nor did the earth exist as it does now. Time passed on and Darkness only lived. With the lapse of time came a woman, Watsikatsia, made after the form of the man Darkness. The woman found an ear of corn in front of her, while before Darkness was placed an arrow. They did not know what these objects were nor where they came from, but they knew that they were for their use. The woman wondered what the ear of corn was for, and Darkness, by the gift of Man-Never-Known-on-Earth, was able to tell her that the corn was for her to eat. Then Darkness wondered what the arrow was for, and the woman, by aid from the same power, was able to tell him that with the arrow he was to kill game.

The time now arrived when Man-Never-Known-on-Earth promised them that he would make more people. So a village soon sprang into existence with many families. And according to the wish of Man-Never-Known-on-Earth a certain person was to be chief, and his name was to be Boy-Chief. Man-Never-Known-on-Earth also decreed that the name of the village should be Wandering-Village, which meant that the people should not travel on their feet, as people do now, but should wander like spirits, — they could think of a distant point and be there at once. After a while Darkness and the woman (Watsikatsia) began to wonder why so many things had happened? why there were so many people? For there were crowds and crowds

of people. There were so many people that Darkness told them to scatter, to divide into parties and go off in different directions. After this, Darkness began to get power to foretell things. Once he told Watsikatsia everything, — that he was about to go to a certain being over there, — Man-Never-Known-on-Earth. When he was ready to go he reached down at his left side and with his right hand and brought up a ball. Then he reached down with his left hand at his right side and brought up a belt. Then he reached down in front, touched the ball to the belt and brought up a shinny stick. He took the ball, tossed it up and struck it with the stick. As the ball flew he went with it. Thus he went on towards the place for which he had set out and where he expected to find Man-Never-Known-on-Earth. Now Man-Never-Known-on-Earth had great power and knew that this man was coming to pay him a visit. (The object of this man's visit was that power be given him so that there should be light on the face of the earth.) Again he tossed the ball, struck it and travelled through space with it, but he was not there yet. So he knew that he could not depend on the ball. Then he took his bow and arrow, which he had brought with him, shot the arrow and flew with it. This he did a second, third, and fourth time, but he had not yet arrived. Still he knew that he had to get there. Then he remembered that he could run. So he made one long run and stopped to rest. Then he ran again, and a third and fourth time. He had now made twelve trials and knew that he was near the place of his journey.

Now he came across a grass lodge and he knew that some one lived there. Before he got right at the lodge, he heard somebody speaking to him, — telling him the object of his journey: for Man-with-Great-Power-to-Foretell lived there. Darkness at once asked for something to eat. Man-with-Great-Power-to-Foretell asked him inside the lodge. When Darkness entered he saw light; for the lodge was filled with bright light. As he had come on a long journey he was very tired and hungry, and again asked for food. So Man-with-Great-Power-to-Foretell reached down behind him and brought up four grains of corn. Darkness began eating, and the four grains were more than he could eat, so full did they make him. Then they began to talk and Man-with-Great-Power-to-Foretell said to Darkness: "Man-Never-Known-on-Earth has made me also; the time is coming nearer; it will not be long until we are able to go around everywhere." So after they had stayed there in the grass lodge a long time, they went outside and faced east.

Man-with-Great-Power-to-Foretell then told Darkness to look, — and there was water almost as far as they could see. On the opposite bank they saw a man. This man told them to make haste and

cut a stick. Then he said to them : " There are three animals in the water travelling towards you. Do not kill the first or the second, but kill the third, which is half black and half white." Then Man-with-Great-Power-to-Foretell said : " We are not quite ready ;" for he was just making his arrows. Then the man said : " Hurry and make your arrows !" Man-with-Great-Power-to-Foretell replied : " We are about ready ; we have the bow, arrows, and sinew, but the arrows are not quite dry." Man-with-Great-Power-to-Foretell again cried out : " We are about ready ; we have fixed the sinew." Again the man called to them to hurry. Then Man-with-Great-Power-to-Foretell said : " We are about to feather the arrows." The man again called to them to hurry. Man-with-Great-Power-to-Foretell replied : " We are ready now ; we are ready to draw the arrows, for we have trimmed the feathers." While they were working they saw the three animals draw closer. Again the man called out : " Don't shoot the first or the second, but kill the third, which is half black and half white." Then he said : " They are closer to you. I go now. I will never be here any more. When you go back, tell your people that there will be such a word as Hosaiisida (Last-Star-after-Light) and that I will appear from time to time." After he had spoken, they looked, but the man was gone ; they looked higher and saw him as a star of bright light, for he was Young-Star, or the morning star. It now grew a little lighter and they saw the three animals still closer to them, and they saw that they were deer and that they were standing on the water. Then Man-with-Great-Power-to-Foretell shouted, and the first deer jumped up on the bank to the south of the place where they stood, and it was black ; then the second deer jumped up, it was white ; then the half black and half white deer jumped up on the bank, and Man-with-Great-Power-to-Foretell shot it on its side. Man-with-Great-Power-to-Foretell now told Darkness that that was the power given to man, that when you go after game such weapons would be used. Then he added : " I will not be on earth much longer, but I will be seen at times." Darkness now looked, but Man-with-Great-Power-to-Foretell was gone ; he looked toward the east and there he saw him as the sun ; and his name was Sun-God. Then it became light and they knew that the first deer was day, the second night, and the third, which they had killed, was day and night, and that henceforth there was to be day and night. These three deer became the three stars which we see every night in the west.

When these things had happened, Darkness turned and faced the west. All was bright with light now. He began his journey back to the point from which he had set out. As he went he travelled very fast ; for he now had power to travel very fast. Indeed, so

rapidly did he travel that he arrived home early that day. When he got home he found all kinds of people, but they did not know him and asked him who he was. As he also knew no one, he asked where he could go for shelter. He was told to go to the west edge of the village, where he would find a large lodge belonging to Boy-Chief. So Darkness went there for shelter. He asked Boy-Chief how many more villages there were like that one. Boy-Chief replied that in the south there was one with a chief named Wolf-Robe, who had great power like Man-with-Great-Power-to-Foretell. Then Boy-Chief asked Darkness where he had been, and he replied that he had been to a certain place where he had met Man-with-Great-Power-to-Foretell and Young-Star. Then Darkness asked Boy-Chief to assemble every one in the village in order that they might hear what he had to say. Boy-Chief called for all to come, and a great crowd gathered about the lodge. Boy-Chief then announced that all were present and asked him what he had to say. Then Darkness told them that he and his woman were the first beings created and that Man-Never-Known-on-Earth had given them power to carry out his work, and that they were going to do it. "Therefore," added Darkness, "I have come before you again, to tell you that after I have done this work for you I will have to leave you." After he had said this he commanded all the people to return to their homes and tell everything he had said.

Then he started on his journey to the south village and soon arrived. Again he asked where he could find shelter, and was told as before to go to a certain place at the edge of the village, where he would find the headman, who would treat him well. He went to that house and met the chief, who asked him what he had to say. He replied that he had something to say, and asked the chief to assemble all his people. So some one was sent around to tell the people of the village to gather at the chief's place. Now before Darkness had arrived in this village three people had predicted his arrival, for they had great power in those days; so they were not surprised when he came. The crowd came and he told them they were to have such a game as shinny ball. He reached down with his right hand on his left side and produced a ball, and then reached down on his right side with his left hand and brought up a shinny stick. These he showed the people and told them they were for their use. Then he commanded the people to gather just outside the village at about evening time, and then he set the time for play. They went as he told them. When they were all there he tossed the ball toward the north and travelled with it. It went a long ways. When it lit he picked it up and struck it with the stick and drove the ball back south, then said that the point where he stood when he struck the ball would be called "flowing water" (the goal). Then he took the

ball, tossed it, went with it, and again struck it southward. Where it hit was the second "flowing water," or goal. Between these two goals or bases was level ground, and in both directions as far as you could see. Then he divided the men into two parties, and placed one at each goal. Between these two parties and in the centre of the field he placed two men, one from each of the two parties. He gave one man the ball and told him to toss it up. As the ball was tossed he told the other man to strike it towards the south. He did so and drove the ball towards his opponents on the south. Now they played, and the north side drove the ball to the south goal and won. They then changed goals and the other side won. Then Darkness said that they had played enough.

Before the shinny ball game began, Darkness had asked that a lodge be emptied and cleaned out. It was now late in the afternoon. He now entered the lodge, but first told the people to go to their homes, that the times were drawing near when things would change, for the powers which had been given to people were increasing, "and now," he said finally, "I go. I am to leave you, but I am also to be seen." He made his final appearance, the people went to their homes and he entered the prepared lodge, and when he appeared again it was to bring light into darkness.

By this time the power which Man-Never-Known-on-Earth had first given people had developed and the people were very powerful, but they used their power for bad purposes.

The first woman, Watsikatsia, now appeared in this village and asked for shelter. She was told to go to a certain place, but she was warned that the chief had greatly changed and that now he was an enemy to his visitors. She replied that she had great powers, given her by Man-Never-Known-on-Earth, that she could do anything. Her informant told her that she would arrive in the morning. She would find some one inquiring for her who wanted her to go on a journey with him. The next morning she arrived at the lodge of the chief, and shortly after she went after water, when she heard some one inquiring for her. This was a man who was acting for, or the servant of Without-Good-Power, son of Wolf-Robe. Now Without-Good-Power was a very bad man, while his father was just as good as ever, and had never abused the power which Man-Never-Known-on-Earth had given him. This servant of Without-Good-Power now told her to get ready to travel, as Without-Good-Power was going to war, and she must go along. Without-Good-Power now started and a great crowd followed. He told his followers that he was not going very far, only to a place called Eyes-like-Mountains, which stood in the water. After they had gone a short way Without-Good-Power ordered the people to stop for a while so that he

could make a sacrifice, by offering his pipe to every one to smoke. While he was doing this, with his followers sitting around him in a circle, there appeared on his right side and on his left side a bow. All at once these two bows turned into two snakes and began to fight each other. Then Without-Good-Power asked the people to interpret the meaning of this event. A certain man spoke up and said it meant thus and so. Then Without-Good-Power said that his interpretation was wrong and he got up and went where the man was and killed him with a club. Then the woman spoke up and said that Without-Good-Power's powers were great, but were not all beneficial to the people, for Without-Good-Power had killed people before this time when they had failed to interpret properly. She now said, "the meaning of what has just happened is that the village which we have left is being attacked by a certain kind of enemy." After she had made this interpretation, all the people turned back to go home.

When they had arrived the woman called all the women together and told them that everywhere she went she had certain great powers, and that the last place where she had been was Place-where-Corn-is-Raised. Then she told the women that power would be given to them, so that they could kill many animals for food, that after taking the hide off all they had to do was to take the hide by one side, shake it, and it would be a robe; that they should take the bark from the trees, save it, sprinkle it on the robe from end to end, and that power would be given them to take up anything and pack it on their back. She also said that the time was coming when certain of their powers would be cut off and all would be just ordinary people; also that she would soon no longer appear as she was, but in a different form. Soon after that she was changed into a bird with bright red feathers; for she had had red hair.

It had now come to pass that, after all these things had happened, Wolf-Robe, the chief of the south village, was an old man, and nearly everything went wrong, — the people were no longer good. Wolf-Robe had told them to go ahead and do as they pleased.

Now there was a certain wise man living north of Wolf-Robe, who spoke out and said that this condition could not last, and that there would soon appear a man, by the name of Howling-Boy, who would do things. He also said that the people were not living naturally, that they were exercising too much supernatural power, and that there were certain people who considered themselves greater than Man-Never-Known-on-Earth. In addition to Howling-Boy, who was to appear, another man would appear, whose name was to be Heard-Crying-in-His-Mother's-Womb (although people thought that what they heard crying was a knife which the woman carried at her side). Now the wise man advised the chief, Wolf-Robe, to select all his

men who were capable of travelling fast to go out to look for these two men who were to appear. Wolf-Robe selected only four, two of the number being brothers, and they started, one in each direction, to hunt for the two men, and also to tell other people to look for them and to go to the village. People began to come in from far and wide. Finally it was announced that all were in the village. Then a certain man appeared and gave his name as Howling-Boy, and presently the other man, Heard-Crying-in-His-Mother's-Womb, appeared. The latter told the chief that he had great power, and enumerated what he could do. The chief admitted that he was a man of great power. Heard-Crying-in-His-Mother's-Womb then said, "I always have known what you have in your mind. Now say what you have in your mind, for it is best for the people to hear what you have to say in my presence." The chief then talked and said that there were too many people who were bad, who used too much unnatural power; that he ordered all such people to be destroyed; and that he left the performance of this task to Howling-Boy and Heard-Crying-in-His-Mother's-Womb. He also added that his son was a bad man and that he could not account for it, as he himself was a good man and did not practise so much power as did his son. Howling-Boy then announced that he would delegate his share of the killing of bad people to Heard-Crying-in-His-Mother's-Womb. So Heard-Crying-in-His-Mother's-Womb accepted the task in accordance with the chief's orders. Heard-Crying-in-His-Mother's-Womb now arose, saying that he would begin his work at once, and that the chief's son would be the first to be destroyed. So he took his bow, found the chief's son and destroyed him, tearing him to pieces. Then he went on with his work of killing the bad people, shouting before he got to each one, so that his victim would get excited and could not move or do anything. As he encountered each, he also would tell what great powers he had, and that the people thought they had greater powers than anybody else. He also would tell them that Man-Never-Known-on-Earth had given them great powers, but that they had not acted as he wanted them to.

Next he went to a lodge where there was a large family, the father of which had a head with two faces; this man he killed, telling him if he ever lived again he would have less power.

Then he went to another man, whose name was Haitskaria, and who was a creature like an alligator and who burnt the ground over which he travelled. He told Haitskaria that he was there to destroy him, and that if he ever lived again he would have less power.

Then he went to another lodge, where he met a family of Mountain-Lions, consisting of father and mother and two children. He told them he had come to destroy them, that they had lived a bad life.

They begged him not to carry out his orders, but to let them live and continue the possession of their power. But he told them he would have to carry out his order, and that if they came to life again they would have less power.

Then he went on to the mountains where there was a cave. As he approached he hallooed and saw a great crowd of Scalped or Bloody-Head people. When he drew near they ran into the cave. He went to the opening and told them that power had been given him to destroy them because they were bad ; that he would have to carry out the order which had been given him by the chief ; that they thought they had greater powers than any living being, and that they abused them. Finally one of the men came from the cave and asked what right he had to say and do these things. In reply he told him that a Creator had given them this power so that they might be great, but that they had gone beyond this power. Then he began to kill them, and left only two, a man and a woman.

Then, having done his work, he returned to the village, where he told the chief that he had destroyed the meanest and most powerful creatures. He added, " Now I have fulfilled your orders, and now I want to find out what you have in your mind." The chief then announced that every one would be changed into another form, that there would be many human beings, but he advised that every one do as he pleased ; that is, if any wished to change into animals they might do so. After Wolf-Robe had made this announcement, he told the people that he had made his choice and had decided to become an animal. So he went on his way, taking with him his walking stick and robe and leaving his other possessions behind, and journeyed to the nearest body of water. There he went down into the water, dived, and after coming up he went out on the other side a wolf.

Then Heard-Crying-in-His-Mother's-Womb said that something charmed him to the water, drew him towards it. So he went to the water, although he did not want to go, dived to the bottom and saw a woman whose name was Woman-in-Water-Never-Seen. As he did not want to stay there he came to the surface, spouted water up in the air and went up and away with it, and became Weather (that is, lightning, rain, etc.).

After he had disappeared, all the people got vessels, went to the water, filled them, and carried water home to their families. Then some of them put water on their fires, and as the steam ascended up in the air they went with it and so became birds ; other beings went their way to the woods, prairies, and mountains and became various kinds of animals, while the remainder of the people lived on in the same place.

Without-Good-Power was among these people who remained, and he still had great powers. He announced that he would continue to live with the people. His powers were especially great in doctoring, — so great that he could by a simple command change any person into another form. Thus if he saw any of his enemies coming around his lodge he would command them to stop and then they would vanish, — sometimes he would change them into wood. Then he decided to give a new name to the group of people who lived about and he changed the name from Okaitshideia (Village) to Katskara (Village).

Then Without-Good-Power went on to a place where there was an earth lodge, which he entered. Within he put his hand to the wall of the lodge and it left the imprint of his hand in color, and wherever he touched the wall there was the imprint in a different color. Now the owner of the lodge knew that Without-Good-Power had great powers, among them that of changing people into different forms, so when Without-Good-Power shouted, the man ran out and started north, but he was changed into a bird, Gtataikwa (its name coming from its peculiar cry — just as if some one were going to strike it). Still another man ran out of the lodge and started north, but he was changed into a star (not the morning star).

Time passed on and the people remembered how things used to be. A certain young man, Every-Direction, went out on an expedition with twelve men. Time passed on and they did not return till about spring. The people wondered why they were gone so long. In the village at the northeast corner lived an old man and an old woman, who had a little orphaned grandson whose name was Of-Unknown-Parents. This boy finally went into the centre of the village and told the people that the thirteen who had gone on the expedition were no longer alive, but had gone into the ground, and that no one of them would return. Then Of-Unknown-Parents said that some hunters should go out for two days and look for a certain place where there would be some people coming out of the ground, enough to form a village. When it was night the boy went to bed, but before he went to sleep he heard some one calling him. He arose and went out on the northwest side of the lodge. There he saw some one standing who told Of-Unknown-Parents that he was mistaken, that his prophecy would not come true. He also told Of-Unknown-Parents that his father had sent him down to appear before him and tell him this ; that a year hence something would happen, which would be done by his father, and that he would appear to him again.

Now at that time the chief's wife, who had a son among the thirteen which had disappeared, was confined and brought forth four children shaped like dogs. When one day old, they had grown, and

when three days old they had grown so fast that they played with the children. But they were mean and ran over the children. When they were grown up, the chief was tired of them and got people to carry them off to the west, as he did not like them. But on the way the dogs, who were now very large, swallowed up the people who were taking them away, and none of the people ever returned. As time went on, other people would go out where these monstrous creatures lived, but they had such long necks that they would reach out and get them and swallow them. So the people finally got excited and moved the village. The older people talked much and said that although the Creator had made everything it seemed that he had also made monsters to destroy every one, and that if things went on in this way more bad things would be done. Time passed on and the people would not go to the west for fear of the monsters. So the chief selected four men to visit the place of the old village, but they returned safe.

Now the old man and woman and their grandson, Of-Unknown-Parents, had been left at the old village. One night the person who had formerly appeared to the boy again visited him. He said: "At noon, go to a certain place due north of here and I will appear to you." The next day at noon the boy went to a hill in the north where he had been told to go, and there he saw this person. He called the boy to him and told him that his father did not like the way things were going and that he would have to destroy everything. Then he told the boy to return to the village and tell the people that they were to be destroyed, that if they did not believe him, to repeat the message. Then Of-Unknown-Parents said his father was tired of the monsters and that he wished to destroy them. The person then told the boy he must do certain things: that he must get the twelve longest canes he could find, fasten them together, and give them to a certain woman (Spider-Woman) who lived in the village; that he must tell this woman to get her servant (Mouse-Woman) to go about and get a big lot of corn of all colors and bring it to her master; that when this was done he must put the canes in the ground up to five joints; that after this four days would elapse and at the end of that time to be on the lookout for something to happen, for something would come from the north. He also said that there was a certain thing in the water that would destroy the four monsters, and that now it was time for him to depart.

Now the boy returned to the village and told the chief what was to happen, but the chief would not believe him. Then he went to the Spider-Woman and told her as he had been commanded. She was pleased to hear the story and was willing to do whatever the boy told her to do. After the people had heard the news some would not

believe, especially the people who wished to live longer. But many believed the boy's story. Spider-Woman now got the twelve long canes and sent her servant out to get whatever seeds she could find. She got seeds of corn, beans, pumpkins, watermelons, and seeds of every kind which she could find. Then Spider-Woman first filled some of the joints with corn seed and closed the cane up, then she put in some pumpkin seed and closed it up, and so on, filling the canes with all the seeds.

When night came, Of-Unknown-Parents returned to Spider-Woman and asked her what she had done. She told him that she had done everything except to put the canes in the ground. So Of-Unknown-Parents told her to take the rib of a buffalo and dig a hole in the ground. She did so, and said there was one thing more to be done, and that was to raise the canes and put them in the ground up to the fifth joint. Of-Unknown-Parents said that he would attend to that. So he went away for a little while and returned. Then he commanded a small whirlwind to blow, and it raised the canes right up, and Spider-Woman and Of-Unknown-Parents placed them in the hole up to the fifth joint as they had been commanded.

The time was now come for something to happen. At noon they looked north and saw something like a wind blowing, but it was the fowls of the air all headed south. After they had passed came the animals, the buffalo first, then the deer, and so on. When the people saw these things they were excited. A little later they looked north and saw great floods of water coming very fast, and they saw the thing which was to destroy the four monsters. It was a great turtle which had broken out of the water and was headed toward the monsters. On it came, and went under their feet, where it stopped. On came the great floods of water. So Spider-Woman, who had helped Of-Unknown-Parents put up the canes, now began climbing at the bottom and soon reached the top of the twelve canes. Then she let down a rope and drew her husband to the top, and then let down the rope and drew up the boy to the top, and then drew up Mouse-Woman. She now made a place on the top with a good shelter, but so made that the water would leak through.

The time was now late in the evening and the water was to the tops of the lodges in the village. The monsters could hardly stand still, it was so slippery. Late in the evening it was more difficult for them to stand still, and one said to the other three: "My brothers, my legs are giving out, and I will have to fall. I will fall that way (north) and when the time comes in later generations that direction will be called 'North.'"

The next day the backs of these monsters could only just be seen, and one of them said to the other two: "Brothers, do the best you

can ; I have to fall ; my legs are giving out ; I will fall in that direction (east), and in later times people will call that direction 'Point-Where-Sun-Rises.'" On the next day the water was higher and the people on the canes were getting uneasy. The water was now up to the necks of the two monsters. The one said to the other : "Brother, you are the youngest of us four ; you will have to get along the best you can ; I am going to fall ; I am giving out ; the direction I am going to fall is that way (south), and by later generations it will be called 'South.'" The fourth day of the flood came. The fourth monster had to hold his head back to keep the water out of his face. He said that he could tell nobody what was going to happen, as his three brothers had perished, but that he would have to fall towards that point where the sun goes down, and it would be called "West."

From that time it was twelve days more before the flood passed on. Nothing could be seen, no village, no people, only some water and a little earth. The ground was all soft. At this time everything was still. There was no wind. But a certain person appeared who came from above, of the name of Man-Going-All-Around, who had power to dry all slime. He appeared from the northeast direction and was headed southwest. While on his way he saw something like a shadow shining on the ground. He wondered what it was and thought he had better go over to see. When he got over to the place he saw something on the ground, shaped like a human being. Examining it closely he saw that it was moulded like a woman.

Man-Going-All-Around went on in another direction. Time passed and he went all around and again came to the same place where he had seen the form of a woman in earth. He now saw that the upper half of the image, as it lay at full length on its back, was alive, and that the lower half was still mud. Then he saw further that the woman had given birth to a child (Standing-Sweet-Grass) which was nursing on her breast. After seeing this he went on again on his journey. Then came a bird, a dove, and it saw something on the ground ; it went to see what was there. When it got near it lighted on the ground and saw the woman sitting up on the ground with the child in her lap. The dove had a piece of grass in its mouth.

In the mean time Man-Going-All-Around had passed on over a place where he thought he heard some one beating a drum. Then he returned a third time to the woman, told her to rise and accompany him. He took her to the place where he had heard the noise of drums. He went in with Shadow-Woman and the child and saw that he was in a room shaped like a beaver's lodge, and that it was deep down under the water. The name of the lodge was Place-of-Beavers or

Beavers'-Lodge. When he entered the room he saw many people sitting about. He also saw a young man lying on a bed. Then he told the woman that she was to live with this man who was on the bed, and the man accepted the offer.

After Shadow-Woman had lived in the lodge with the man for five days, her child (Standing-Sweet-Grass) had grown rapidly and was now a boy and could talk. The boy said to his mother: "I am going to begin my work. When I begin this work I want you to keep continent till I finish my work." At this time his mother told him that he was the son of no man on earth, but of Man-Above.

The next day Standing-Sweet-Grass went out in a northwest direction. After he had gone on a while, he stopped, facing the northwest. Then he turned towards the east and saw the same man (Man-Going-All-Around) who had taken him and his mother into the lodge. This man now discovered the place where the people were on top of the canes. All this time it had been still and there had been no wind; only where he went was there wind. Having reached the spot where the canes stood, he was told by Spider-Woman, who was on top of the canes, to look out for the boy, Of-Unknown-Parents, who was coming down the rope. So Spider-Woman let down the rope with the boy on the end of it. When Of-Unknown-Parents was down, he was told to command the wind to blow from the north, east, south, and west, into the ground. Then the canes began to go down toward the west, and it was found that the water had sunk as far as the fourth joint of the canes, so that they lacked but one more joint of reaching the bottom. When they were all down the boy from the Place-of-Beavers told them to go with him to his home, saying that there were many people there. Then they set out, carrying the canes with them, Spider-Woman holding the canes at the middle, with Mouse-Woman at one end and Of-Unknown-Parents at the other.

When they arrived at the Place-of-Beavers they all went in, except Standing-Sweet-Grass, and saw crowds of people, birds, and animals. Having entered, Shadow-Woman got up and went to the strangers and told them that she was glad to see them. They replied that it was a fact that she was glad to see them, for they had some things for her. Then they opened the canes and divided the seeds, the men putting them in wrappers. Then all the seeds were given to Shadow-Woman for her use in beginning her life. Standing-Sweet-Grass, Shadow-Woman's son, now came down into the lodge to see what they had. After he had seen everything he said it was time for everybody to lie down and go to sleep.

Early the next day after all had awoke, Standing-Sweet-Grass got up and had a talk with his mother. He told her that the seeds had been given her by these people for her use, and for the use of all

when they should increase in numbers, and that she should distribute them so that they would always be in use. He himself, he said, had to go on with his work.

So he started on a journey, going south. He commanded the trees to grow and they grew ; he commanded the water to flow and it flowed, as he had commanded. After the great flood of waters there were many forms left in the mud, — these he commanded to change into hills and mountains. He commanded the wild animals to roam over the prairies and through the forests. When he had done these things he returned to his mother and told her to remember what he had said to her, that everything must be straight with her while he was doing his work. Then he commanded the birds to leave the Beaver-Lodge, saying that hereafter human beings would sometimes need to use them for food, etc. When he had given this command, the birds all left the lodge, saying first they wished to go near him. So when they left they all gathered around him. The boy told them that his mother had not obeyed him and had therefore done him wrong, hence he would not return to her, but would go to his father, the Man-Above. While the birds were still around him the boy put them in a trance and when they came to they realized that the boy had disappeared, but where he had stood they saw a little bunch of standing sweet-grass.

After all this had happened, Shadow-Woman, the mother of Standing-Sweet-Grass, and her husband moved out of the Place-of-Beavers and erected a lodge of their own. Soon the woman became pregnant and a little later she gave birth to a child which was a girl. In those times everything grew very rapidly and soon the girl could move about. Time passed on and Shadow-Woman soon gave birth to another child which was a boy, so that they had now a girl and a boy.

Time passed on and the boy asked his mother if they could not put up another and a better lodge, so that they might have more room. The mother said yes ; so the boy and his sister went and got some mud, blood, and sand, mixed them and moulded them into an axe, that was to be used in cutting the timber. Then the husband of Shadow-Woman had killed a buffalo while hunting and had brought in the four shoulder blades, — they were to be used in digging. With these tools the boy and girl went to work and built a house, — a dug-out. They all moved in to the new lodge and the boy and girl married and they soon had a girl baby and then again very soon they had a boy baby. In the mean time, Shadow-Woman had given birth to another boy, and the children all grew very fast. Then the first pair of children, which were married, said to their mother that they ought to make another and a larger house. This they did, and they moved into it, and the boy's wife was now pregnant again. Time

passed on and the boy was now a man, but he was mean and abused his father and mother. Finally the mother told him that it was not right for him to act this way. She also said that the time was about come when she (Shadow-Woman) and her husband would have to go to some place else. By this time the second girl and second boy of Shadow-Woman were married. They decided to build still another house, into which this couple moved. They now had made pottery to boil meat in, while the newly married couple had brought in a stone with which they were to make a corn grinder.

Time passed on and everything grew rapidly, and soon Shadow-Woman gave birth to a third girl, and soon after to a third boy, and then they grew rapidly, were soon married, and the second couple built a lodge for them. The time now came when the old people called all their children and grandchildren to their lodge, saying to them that they had something to say to them. The mother, when they were all together, told her children that there was some person (above) who had made them and who had given them power ; that she was the mother of another son (Standing-Sweet-Grass) who had disappeared ; that only by believing that the Man-Above had given them these things could they rely on getting everything. Now in those times it was always the case that the oldest children were the meanest and the youngest the smartest, hence the oldest daughter and the oldest son did not seem to pay any attention to what the mother said.

Time passed on and the three families increased and the three lodges became crowded. So the children, as they married, moved out and built new lodges for themselves. The oldest son kept on abusing his mother and she had grown more and more tired of this treatment and she decided to move away off. When she had come to this decision, her husband said that he would go with her. So they started on a journey and went due north. After they had gone a long distance they stopped, and Shadow-Woman asked her husband to what place he wanted to go. He started on alone and went in a northwest direction, where he became Clearness-after-a-Rain. Then Shadow-Woman went alone on her way toward the north, where she disappeared and became Rain-Woman.

Time passed on and there was now a large village of the descendants of these people, for they had increased and increased. There were now three head men : the first chief was named Boy-Chief ; the second chief was named Coup-Sticks, for he had two red painted sticks which he used after any brave act ; the third chief was named Everywhere-Always-Brave, for in attacks on enemies he had been very brave, had done everything, and had gone every place. The village itself where all these people lived was called Village-by-Side-

of-Big-Elm-Tree. Now, if since the time of that village seven men had each lived one hundred years and each man had been born on the day of the death of the other, the seventh man would be alive now and if he should live one hundred years, at his death it would be seven hundred years since the time of the Village-by-Side-of-Big-Elm-Tree.

Time passed on, and this village was attacked by enemies (Apache). In the fight, one of the chiefs killed a chief of the enemy. After the fight they found that of their own people no one was killed and that the enemy had lost one. So the chief invited all his people around the big elm-tree, and gave out four drums, two on each side, and they had a Victory dance. When the dance began it happened that there were so many people around the tree and the drums were making so much noise that the elm-tree began to shake and quiver, and the people saw that the tree was enjoying itself and taking part in the dance. As they danced the women would get partners to dance with.

After this dance the chiefs came together in council, and said that they ought to go and look for another place to live in instead of the old place, so they invited everybody to be present, and when the people had all arrived they told them what they had decided to do. This decision was then announced to all the people. Then they moved under the leadership of Boy-Chief. At those times all had to pack their belongings on their back. Thus they journeyed on and came to a place where they built new houses, and the new village they called Perched-upon-a-Mountain. The people would make journeys to their old homes to fetch things they had left behind.

At the time of the new village there was a big band of people living very near them and called Pawnees. Time went on and matters progressed as usual; they raised their crops, and the men hunted game. The men used to go out in a party, and when they came to buffalo or other game they would make a surround, for they had no horses, and their weapons were stone-pointed arrows and stone knives.

Now of the two big bands (Wichita and Pawnee) there were five chiefs, two of them being Pawnee. They all came together in council, and, in talking over matters, they decided that the time had come for the two bands to depart from each other. One band was to travel northward (the Pawnee), while their own band (the Wichita) with three chiefs was to travel southward.

It was spring, and the band (Wichita) kept travelling toward the south. On their way they would stop a little while, but still they went south, looking over the country to spy out the best place for their homes. But they returned to the place where there were some mountains (Perched-Upon-a-Mountain). It was now about the middle

of hot weather. They found that the Pawnee chiefs with their band had gone on to the north. Then they invited all the people about them and told them that they had selected a fine place for their new homes and that soon they would move thither. Finally they all began to move, packing things on their backs and on dog travois. It took a long time to get to the place. When they got there they called their village *Village-on-North-Slope-with-Wind-from-the-North*.

A little while after they had settled here, enemies began to appear : the Apache would come from the southwest, and the Osage from the northeast. Now there was living at the time an old man who was always giving good advice to the men, especially to the young men, telling them what was right, and the best ways to do things. So now he announced to the young men that there would be a race on the following morning. The next morning he started off for the race, in a northeasterly direction, taking with him all the young men who wished to run. Arriving at the starting-place, the old man told them that the *Man-Above* had given them all their power ; that these races were for exercise, to make them strong ; that they were never to eat anything before the race. Then the time came for the start. They all ran a little way, then they turned and went back to the old man. They did this three times and at the fourth time the race began in earnest. At the end of the race all the young men were told by the old man to go to the nearest stream, dive in the water, and drink a lot of water and vomit it all up again. This was the rule of the race.

The village had now been founded about one year, and they raised a crop to sustain them. They now decided to move camp again. So they packed their things on their backs and on the dog travois and set out on a journey, crossing a river, and went on to a place which the three chiefs had selected for them. They halted at the bend of the river, where the river had a long straight course toward the east. At night it seemed as if the moon were travelling on the water. Sometimes the river was dry and it had a sandy bed, and then it seemed as though the moon were coming along on the sand. So they named the place *Moon-Coming-on-Sand*. At this place there was good protection from the enemy and they lived there a long time, forgetting their desire to move on to a better place. The old chiefs had ordered the people to make dug-out lodges, and they were secure from the enemy. By this time the three old chiefs had grown very old, and were so feeble that they had to be led around. Also by this time the chiefs had grown sons who had become head men in their fathers' places. But the tribe had not yet arrived at the place in the high mountains (*Wichita Mountains*) which the old man had chosen.

And now the three old chiefs, Coup-Sticks, Boy-Chief, and Everywhere-Always-Brave, died of old age.

Time passed on, and one of the young chiefs said it was time to continue their journey to the place which their fathers had selected for their homes. They now set out again toward the south, but on the way, at a certain place on a rocky ford of the river (near Chillico) the son of old Coup-Sticks separated from the other two young chiefs and with his band drifted toward the east and made a new settlement near the mouth of Black Bear creek. The other two chiefs with their bands continued their journey and stopped at a place known as High-Hills-Extending-into-River (near the Red Hills at Watonga).

They did not stay there long, and soon moved south again. This time they started down in two bands, for there were so many of them. One band settled on top of the hills, and their village was called Highland Village (head of McCusky Canyon), while the other band settled at Lowland Village. When they were all settled, the people used to go out on hunting trips, and often they would look toward the southwest where they could see the mountains (Wichita) and they would often say among themselves, "those mountains have been selected for our home." So they called the mountains "Our Mountains," and they often wondered what was over there. Now at this time there was a certain woman who had heard much about the mountains and she wanted to move there, but she died of old age.

At that time there was off to the east of the village a lake and in the middle of the lake was an island with large cottonwood trees on it. In a tree was a nest of bald eagles. The men were always going out hunting, and one day a young man went off that way to hunt. He stopped at the edge of the lake and heard some kind of noise up in the air. He looked up and saw an eagle rapidly descending; it lit on a tree on the island. Then the eagle spoke to the young man, telling him not to go back home but to stay there, as he had some power he wanted to give him. When it was late in the evening the eagle came down from the nest and requested the young man to come up close to where he was, that he must not be afraid, for the water was shallow. So the young man waded over to the island and went up close to the eagle, from which he received power. The eagle asked the young man if he had seen him descend, whereupon the young man replied that he had, and the eagle told him that this was the way he always looked out for his prey and that this was the power that he had given him. He also said that if at any time any one should kill a bald eagle he should go and take it to the right side of the wind and take out the eagle's wing-bone and make of it a whistle for his use; but he was forbidden to kill the eagle himself.

After saying this, the eagle continued : that he was, of course, one of the fowls of the air, but that once he had been a human being having great powers ; that he would give him these powers, though less marked in degree than those which he himself possessed ; that he would be useful to him during his life. The eagle also told the young man that he could not say that he should live forever, but that some day he would have to die ; that these powers were good until death ; that they were of use in doctoring. The eagle also told the young man that he would give him power to start up a dance, which would be for the people, to be called the deer dance.

Then the eagle said, "Come closer," whereupon he blew breath in the young man's mouth, giving him power with which to make himself useful while on expeditions and while doctoring or in dancing. The young man now took his quiver and returned home and went to bed.

While sleeping, he dreamed that some one was talking to him ; he did not know who it was, or where he was, but he heard a confirmation that the eagle had given to him power, that it was for his own good, and that it would make him a useful man. On awaking, the young man at first thought that some one had actually spoken to him, but it was only a dream.

After this, time passed on, and the head man of Lowland Village sent for some man from Highland Village to come down to his camp, telling them that he wanted to move to the point south and west, which he had selected. Four men were selected to go down to the Lowland Village chief. They were told on arriving that he wanted to go at once to this spot, that if at any time they should get ready, they would find him there, and that as the country was becoming familiar to all hunters they all would know the way. The time came when this chief set out with his party for the spot which he had chosen, where they finally arrived, finding that a place had been selected for their home, and they named the place Place-of-Rock-Extending-over-Water (at the west end of the Wichita range). Now on the day of the departure of this party, a second party, ignorant of the plans of the first party, set out for the same place. After the first party had arrived in their new home, the man who had received the power from the eagle bade the people to allow him to make his sacrifice to the eagle by taking his pipe, and thus taking possession of the country. The second party now made their appearance, coming to the very same spot selected by the first party. The time was now come for the young man to make his offering. Calling upon all, men, women, and children, to arrange themselves in a line from north to south, facing the east, and to sit upon the ground ; this done, he passed in front of the line and received from them a

small buffalo robe which he placed upon the ground. He then took out of his bundle tobacco seeds and filled his pipe. When the first man made his offering to the above, it meant that they asked the Man-Above to let the people have no trouble, and that they might live without experiencing hard times. By puffing smoke to the south he meant to ask of the South star, which has power to care for a person while out on an expedition, that their people, while out on the expedition, might be under his care and always return home safe. By puffing smoke to the north he meant to ask the North star to watch over their children, that they might grow and be without sickness. By puffing smoke to the east he was making an offering to the Sun, that the people whenever travelling might be in his care.

After these things had come to pass, the people announced that they had seen everything that had been done, that now all the people, especially the women, could go out and stake out their homes in security. He also said that in the middle of the projected village there were to be poles put up for a place for their dances. He also told his people that if he had done his duty aright, on the next morning there would be a fog, for a sign thereof. He then selected two of the strongest men to hold the robe down. They also got two pieces of soap weed, with which he made fire. Then he lighted his pipe, and puffed on it and blew smoke four times to the above, four times to the west, to the south, to the north, and to the east. After he had done this he gave it to the man on the right, who was holding the robe, and he, taking the pipe so that the opening of the bowl pointed toward the northwest, emptied it.

When the next day came there was a dense fog, showing that he had made his offering in the way that power had been given him. Now the time had come to make their village, and by the time they had put their houses up, they began to get things ready to build the dance lodge. First they cut poles. They then hewed them on the sides so that they would bend. This man now selected a certain woman to do this work, telling her how to put the poles up, and told her to send some one after water-moss and bring it there. Then they took the first pole, put it on the east side, dug a hole, put the moss in it and the pole on top of it. Then they put in position poles on the south, west, and north sides. They then took four more poles and put one on the east, one on the south, one on the west, and one on the north side. Then they all went on with the work, all taking part in finishing the lodge. They made the poles meet at the top, and got bark (soap weed), took it on the south-west and put it in hot ashes, which softened it so that they could use it to tie the poles with. They took willows and used them for cross-binders. Then they began to put on the grass covering.

This was easy work, for they used bark and buffalo hides cut in strips to tie the grass in position. This finished the dance lodge. Then the man announced that in the middle of summer, about the time of the gathering of the corn, he would give them a dance, inviting everybody. In some of the houses they had a whole buffalo hide sewed up, full of corn, and in some it seemed as though a live buffalo were standing up. In other houses the corn was piled up on the top of the arbor.

Time passed on, and the moon began to shine in the early part of the night, *i. e.* the moon was full. He now said that the time was come for a dance; so he called in all the older people, and got the young boys to go toward the west to gather sage, who, when they had brought it, went around, first on the north side, then by the east side, then to the south side, and finally to the lodge, where they entered. They were told to leave the sage by the south door. Then the man took the sage and spread it out around the lodge, beginning on the south side and continuing it on around to the west side of the north door; then he began spreading it on the east side of the north door, continuing around to the east side of the south door. Thus a barren space was left in front of the two doors. Then he took the remainder of the sage and started a fire. All the old people were now asked to enter the lodge and to take with them their rattles. He now sent a man after four bows, which when they had brought them he placed on the west side of the south door, together with four rattles.

At the opening of the dance the servant (*i. e.* the man who had gotten the bows) was selected to pick out the singers, one group of four for the west side, one group of four for the north side, one group of four for the east side, and one group of four for the south side, one of each group being the leader and having power to make the people eat the red berries. Just before they began to sing there came a woman with a boy about fifteen years old, to have some medicine given him by the doctors in order that he might possess the same power that they had. So the mother made the offering to the people that always came first, that is, corn and pumpkin. Then a leader of the dance told the people to get ready; that the singers were getting ready to sing four songs. Then the leader announced that the next day would be the day for the regular ceremony, and that there should be no boy present. Then the four singers began to sing and the boy was placed on the north side of the fire, facing south. A big fire had been started and the people began to dance, including the boy. While the singing was going on the leader announced that the songs would be sung by the four singers sitting on the south side, that four more songs would be sung by the four singers on the west side, four by the four men on the north side, and four by

those on the east side ; that in that way they should sing thereafter. Passing the bows from one singer to another, they danced four days and four nights.

The leader now announced to the people that they should be getting ready to give the boy the red bean. While the dancing was going on the leader asked certain men from the west side if they could not give the boy the bean so that he could make him able to be like themselves. A certain man was selected to attend to this matter, and he sent the boy to a certain man on the east side, who accepted the order, and took charge of the boy, whereupon he arose, took a sage and went around the fire four times, from north to east, then to the south and west. He then passed the sage around the fire four times. Then, holding one end in his mouth and the other in his hand, he gave it a shake, and two beans fell out, which he ground up in his mouth into a dough. He then made four passes toward the boy's mouth, and made him swallow it at once. Then they went on with the dance, all having whistles with breath feathers on the end, some being of the stork and some of the eagle. The leader arose with an eagle-wing fan in his hand and a bone whistle in his mouth. Then he got the stuffed eagle in his arms, which, the people noticed, moved. Then reaching around over the fire with his right hand he produced a bean, put it in his mouth and chewed it. He then put the bean on his whistle, carried it from south to north, passed it over the fire, approached the boy, and put it in his mouth. (These beans should never be chewed, but should be swallowed whole.)

It was now late in the evening, and the boy was no longer able to dance alone. This is the condition one should be in who wished to become a member of this dancing society. The boy had cramps in his arms and legs, and it was apparent that he was no longer able to dance alone, so his mother assisted him. At noon on the following day the boy was unable to move, which was evidently on account of cramps. He was in a bad condition, so they laid him flat upon the ground, face downward, and with head to the west. Now it was the custom when a person during initiation fell into this condition to apply the jaw of the gar pike to any portion of his body to see if the scratching could be felt. If so he was obliged to get up and continue to dance. But in this case they employed a stone, instead of the jaw of the gar pike, to scratch him with. On finding that the scratching produced no sensation, some became fearful and excited, thinking the boy to have been killed. The leader then selected four men to carry him off on a robe to the east of the lodge and lay him upon a slight elevation. After they had obtained a robe they carried the boy as instructed and laid him on the ground, where they left him.

The leader then instructed the dancers to dance until the four days had expired.

At the approach of the third night the boy had a vision. It seemed as though some one had appeared to him, asking him to get up, as that was his grave. The voice also told him that the dance was one of the most powerful that had ever been given, and that the dancers had done right to bring him there, as he (the speaker) would give him great powers. After he awoke, the boy looked around, but saw nobody, though on the ground he saw something that had been dead a long time. He saw the thing move, and it told the boy that it would be seen of him. Finally the dead person arose, and the boy saw that he was very slender. He said to the boy, "I died as I am." The boy looked back again and the dead person was changed. From now on, till the daylight came, this man spoke to the boy, saying that he would disappear. Then the man leaned over, and was gone. The boy fell over on the same place and slept. While he was sleeping, the skeleton told him that he was giving him powers.

Day came. The dance continued. The leader forbade the people to go to the place where the boy was lying. Night came again, when the object again appeared to the boy. He said, "Wake up, you have slept too much." The boy woke, rose up, and found the man sitting in front of him. After he had appeared, he told the boy that he would tell him who he was. He was once, he said, the head man of the people who had lived there, and that he had died from sickness. He also told him that his name was Bear. Now that he had given the boy powers, he told him that he should never eat the flesh of the bear. While they were talking, day had come. Bear had disappeared, the boy lying in the same way as before and going to sleep.

This was the final day of the dance. Then the people thought that the boy had died and that the leader had obtained certain power from the animals. Night came again, and Bear appeared to the boy the third time and talked as before. The boy now arose, looked at Bear, who was now before him. Bear seemed different. He now saw that it was a man, that he was painted up and had on a necklace of bear claws. The man now spoke and told the boy that he had brought these things to him ; if anything should happen, these things would be of use to him. Thus, he was to use the necklace in times of war, and if he went before his enemies he should wear it upside down, but while doctoring he was to wear the necklace with the claws down. The man also said to the boy that he was dead, never to live again, but that the boy would live again, but was at that time in a dead state, and that it would be night before he would come to life again.

The people at the lodge were uneasy, thinking the boy to be dead, but the leader persisted in his statement that the boy would live again at the end of four days.

On the second night the Bear man again appeared and talked with the boy. He told him that he would give him power which would be valuable in doctoring a sick person; that when any one was very sick he should get a feather from the wing of a buzzard and cut the sick man open with it; thus he could cure lung trouble. Then he disappeared as the day drew near. On the third night the Bear man again talked with the boy and disappeared with the coming of morning.

Night came again, and the boy was again awakened by this same man telling him to rise and stand on his feet. He then said to him that when the time came for him to meet his death, it would not be through war, but by sickness. The Bear man also told the boy that he had come to his real life again and would have to return to his home, but that there was one thing that he could not do, viz., live forever, but that he must die some time. He also told him things that he should do that would never fail him, that in his doctoring he should never fail. After these powers had been given him, the boy was told that he had all the powers which the Bear had, and that if he should have any children, as soon as they were old enough, he should tell them what he had told the boy and give them these powers, so that the Bear man's powers might never run out, but be perpetuated by the children. Then he told the boy that he would have to leave him, as he had given him all his powers. All at once the Bear disappeared.

The morning of the fourth day came and the boy rose up. On looking down where this skeleton had lain, he saw nobody there. Then the boy talked to himself, saying, "You have given me powers and I will make use of them all the days of my life. Now I will have to leave this place and return home. I, Broken-Leg-Bear, will go back to my home."

During the day Broken-Leg-Bear went back to his home, entered his house, saw his mother. She was glad to see him and he was glad to see her. Then said the boy to his mother: "I have come back again and I am pleased to be back again." The next day after his return, he heard that some enemies had attacked one end of the village and were pressing the people hard. Then he went out, painted like a bear, with his bear-claw necklace upside down, and with his bow and arrows, and went on his way to the scene of the fight. When he got there he went into the midst of the enemy, relying on the power which had been given, so that he would never be hit, or, if he should be hit, the arrow would break, and that each

one of the bear claws had the power to multiply to twenty, and that that would cause the enemy to see him as though he were twenty men for each claw. After his appearance the fight ended.

Later on, the time came when a person called on this boy doctor, Broken-Leg-Bear, to treat his son. He offered the boy many things, such as food, robes, lodges, etc., if he should save his son, as he thought that the doctor could surely cure his son. So the Broken-Leg-Bear went to see the sickly son, having his buzzard feather at the back of his head. He came to the place, and there the sick boy lay on the bed, only just alive. He now made every body leave the lodge, while he went through his performances. He took his feather and drew it edgewise over the boy's body, cutting him open. He looked all through the body and saw that there was a certain sickness in there which he took out, and the boy was cured. Then he took the feather and passed it over the wound and made the boy whole again. Then he said: "Son, arise! You are healed!" The boy lived. Broken-Leg-Bear performed many other strange things after that, and he was now grown up to be a man. He had a young brother, whose descendants are living to-day.

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ALGONKIAN WORDS IN AMERICAN ENGLISH: A STUDY IN THE CONTACT OF THE WHITE MAN AND THE INDIAN.

AN important aspect of the contact of the white man and the Indian, no less than an interesting and valuable branch of folk-lore, is concerned with the words which the aborigines of the New World have transmitted to the oral and the written speech of their conquerors and supplanters.

Their contributions to American English have not yet been determined with anything like an approach to accuracy. Enough is known, however, to justify the statement that the Indian element is much larger than is commonly believed to be the case.

The Algonkian alone, — one of the fifty-eight distinct linguistic stocks (many are of no vital importance in this matter) recognized to exist north of the Mexican boundary line, — the language of Pocahontas, King Philip, Pontiac, Tecumseh, Black Hawk, and other men and women famous during the earlier and later years of the nation's beginning (the eras of colonization and expansion), has furnished to our common English tongue a surprisingly large number of words so familiar and so much in evidence, both in ordinary conversation and in literature, that their Indian origin is often little suspected, if at all. Such for example are: *Chipmunk, hickory, hominy, moose, mugwump, pemmican, persimmon, pone, 'possum, raccoon, skunk, squash, Tammany, terrapin, tomahawk, totem, woodchuck*, etc. Of these, *Tammany* and *mugwump* have of late years become almost as familiar to the English overseas as to us in America; and the same may be said of *caucus*, if that be Indian. *Totem*, by reason of its adoption in anthropology, has practically achieved world-citizenship in the language of science. In the local speech of New England, especially among the fishermen of its coasts and islands, many words of Algonkian origin, not familiar to the general public, are still preserved, and many more were once current, but have died out within the last one hundred years. A thorough-going study of all unpublished material in the nature of diaries, sermons, addresses, etc., of the colonial epoch would doubtless reveal many more words whose lease of life was but short.

The chief contributions, however, which the dialects of the widespread Algonkian stock have made to English speech in America are contained in the list following: —

WORDS OF ALGONKIAN ORIGIN IN AMERICAN ENGLISH.

1. *Apishamore*. A word used in the West for "a saddle-blanket made of buffalo-calf skins." The suggested derivation from French

empeachment is not to be entertained. In Ojibwa and related dialects *apishamon* signifies "anything to lie down upon," from a heap of ferns or fir-branches to a blanket or a bed, while the cognate words *apikweshimon* and *apishkamon* mean respectively, "a pillow" and "the piece of bark on which the paddler in a canoe kneels." The Standard Dictionary gives *apishamore* also the meaning of "bed."

2. *Asimīna* (*Assimina*). A name for the North American papaw (*Asimina triloba*). This word, which has probably come into English from the *assiminier* of Louisianian and Canadian French, is derived ultimately, perhaps, from the Illinois language. According to Dr. J. H. Trumbull, the older and, etymologically, the more correct, form is *racemina*, representing an Illinois *rassimina*, in which *rassi* = "divided lengthwise in equal parts," while *min* is a characteristic Algonkian root for "seed, fruit, berry," etc. A derivation from *assin*, "stone," and *min*, "fruit," is hardly tenable.

3. *Assapan*. A name (almost solely a dictionary-term) for the flying-squirrel (*Sciuropterus volucella*). The form *assapanic* is also in the dictionaries. The word is derived from one of the south-eastern dialects.

3a. *Babiche*. Thong of leather; thong made from skins of various animals, particularly eel-skin. Through Canadian French (in which the word is very old), probably from Old Micmac *ababich*, "string, cord," cognate with Ojibwa *asabābis*, etc.

4. *Cántico* (*canticoy*). A word formerly much in use in the eastern part of the United States. Among the Dutch and early English colonists, between Massachusetts and Virginia, *cantico* (spelt in a variety of ways) signified: 1. Dancing-party. 2. Social gathering of a lively sort. 3. Jollification. The last signification is not yet extinct in American English. In the literature of the seventeenth century *cantico* was both noun and verb, and phrases like "to cut a *cantico*" were also employed. The word (as the Virginian *kantokan*, "dance," *kantikanti*, "dance and sing," the Lenâpé *gent'ke'n*, "to sing, dance, etc.," indicate) is derived from one of the southeastern Algonkian dialects. In the Delaware-Virginian linguistic material published in 1696 by Campanius, *chintikat* translates the "hallowed be" of the Lord's Prayer, and *chintika manetto* stands for "Holy Ghost." According to Dr. D. G. Brinton, the radical of *cantico* is *kan* = "to dance and sing at the same time." Misled by the resemblance of *cantico* to the Latin *cantare*, etc., some writers have erroneously claimed a classical derivation for this Indian word, which also appears as *cantica*.

5. *Cárcajou*. If this word, which has come into American English from French, is of Indian origin, it is probably of the same derivation as *quick-hatch* (from Cree *kikwā'kes*, or the cognate word in

some closely related dialect), an old word in use in the Canadian Northwest to designate the wolverine (*Gulo luscus*). The meanings which *carcajou* has had are quite varied. From time to time the word has meant : 1. Wolverine ; 2, catamount ; 3, lynx ; 4, badger. Even in the eighteenth century the word seems to have been confused with *kinkajou* or *quincajou* and applied to the animal known by that name, the *Cercoptes caudivolvulus*. In American English, as in Canadian French, *carcajou* means the wolverine or glutton, and certainly is not, as Bartlett states, "now appropriated to the American badger (*Meles Labradorica*)."

6. *Caribou*. This name of the American reindeer (*Tarandus*) has come into English from the French of Canada, and is generally considered to be of Algonkian origin. It has, however, the appearance of a French word corrupted by the Indians, and some have considered it, like the Micmac word for "horse," *tesibu* (= *des chevaux*), to be such. But its Micmac origin has recently been pointed out by Dr. A. S. Gatschet. In that Indian language "the caribou is called *xalibî* (in Quoddy, *megali'p*), from its habit of shovelling the snow with its fore legs, which is done to find the food (grass) covered by the snow." The Micmac *xalibî* *mulxadéget* signifies, "the caribou is scratching or shovelling." The word *caribou* is therefore a real Micmac term (with change of *l* to *r*) meaning "pawer, scratcher, (shoveler)."

7. *Cashaw* (*kershaw*). A sort of pumpkin, the so-called "crook-neck" squash. Derived, probably, from some Virginian dialect.

8. *Caucus*. This word, which Bartlett defined as "a private meeting of the leading politicians of a party, to agree upon the plans to be pursued in an approaching election," and Norton as "a meeting of partisans, congressional or otherwise, to decide upon the action to be taken by the party," has, of late years, with the legalizing of the *caucus* in Massachusetts, etc., and the divisions among the great political parties, taken on new and wider signification. The origin of the term is by no means clear (the derivation from "calkers' club" may, after all, be right). It is inserted in this list because the eminent Algonkian scholar, whom Skeat, the English lexicographer, follows, proposed an etymology from one of the southeastern Algonkian dialects. See further under *Cockarouse*.

9. *Chebacco*. Certain fishing-boats, used in the Newfoundland trade, were called, from *Chebacco*, the name of a place near Ipswich, Mass., where they were fitted out, "*chebacco*-boats." Through corruption, or by jesting alteration of the name, they were also known as "*tobacco*-boats."

10. *Chébog*. One of the names for the *menhaden* (*q. v.*). Probably from Narragansett.

11. *Chequet* or *chickwit*. According to Bartlett, "an Indian name of the *Labrus squeteague* or weak-fish, retained in parts of Connecticut and Rhode Island." Probably from the Narragansett or a closely related Algonkian dialect of Massachusetts.

12. *Chincapin*. This name of a species of chestnut (*Castanea pumila*) common in the South Atlantic States is also spelt *chinguapin*, *chinquopin*, *chinkapin*. Captain Smith gives the Virginian Indian name as *chechinkamin*, *chechinquamin*, which makes the word of southeastern Algonkian origin. The Virginian *chechinquamin* may be cognate with the Ojibwa word for "chestnut," *kitchijawemin*, literally "big angular fruit," — both contain the Algonkian root *min* = "seed, fruit," and the prefix "great." The "crappie" is known also as the "*chinkapin* perch."

13. *Chipmunk*. There can be no doubt of the Indian origin of this name of the striped ground squirrel (*Sciurus striatus*), of which many variants, *chipmonk*, *chipmuck*, etc., occur. It is derived from *atchitamo*, the word for "squirrel" in Ojibwa and some closely related dialects. The Ojibwa often nasalizes the final *o*, and analogy with *monkey*, together with the "chipping" of the animal, may account for the phonetic changes the word has undergone in passing into English. Long, in his vocabulary published in 1791, gives the Chippeway (Ojibwa) word for "squirrel" as *chetamon*, and by the middle of the present century, the word was current in the English of Canada in the form *chitmunk*, which clinches the etymology. The animal gets its Ojibwa name *atchitamo* (*atchit*, "head first," *-am* "mouth"), from its habit of descending trees "head-first." Longfellow has this idea a little turned in the passage in "Hiawatha:" —

Take the thanks of Hiawatha,
And the name which now he gives you ;
For hereafter and forever
Boys shall call you *Adjidaumo*,
Tail-in-air the boys shall call you.

Longfellow's *adjidaumo* is the Ojibwa *atchitamo(n)*, and the difference between "head-first" and "tail-in-air" would only trouble the Indian.

14. *Chógset*. This name current in parts of New England for the fish (*Ctenolabrus caeruleus*), known also as "blue perch," "cunner," "nibbler," etc., is derived from some eastern (probably Narragansett or Massachusetts) dialect.

15. *Cisco* (*sisco*). A name applied to certain species of fish found in the Great Lakes and adjoining waters : (1) The lake "moon-eye" (*Coregonus hoyi*) ; (2) the lake herring (*Coregonus artedii*). The word is probably derived from one of the Algonkian dialects of this region.

16. *Ciscoétte*. A name of the lake herring. Apparently a deriva-

tive, with French diminutive suffix, from *Cisco* (*q. v.*), but rather a corruption of *siskowit* (*q. v.*).

17. *Cóckarouse*. This word, which is derived from the Virginian or some other southeastern Algonkian dialect, signified in the Indian language from which it was taken "a person of distinction, chief, elder," and passed early into the speech of the English colonists of Virginia, Maryland, etc., with somewhat similar meaning. In the seventeenth century, a "member of the Provincial Council" was called a *cockarouse* or *cockerouse*. The word seems to be a corruption of *cawcawwassough*, which according to Captain John Smith signified "elder" in the language of Virginia. In this word Dr. J. H. Trumbull sought the origin also of the familiar *caucus*. According to this view *cawcawwassough* (*cau cau asu*) would be "the active intransitive or verbal adjective form," signifying "one who advises, urges, encourages, pushes on; a promoter, a caucusser." Cognate with the Virginian word are the Abnaki *kakesoman*, "to encourage, incite, arouse, speak to," Ojibwa *gagansoman*, etc.

18. *Cohúsh* (*cohósh*). The name of several plants. Black *cohosh* is the black snake-root or bug-bane (*Cimicifuga racemosa*); blue *cohosh* is the *Caulophyllum thalictroides* or "squaw-root"; white *cohosh* is the *Actæa alba*. The word is generally thought to be Indian, and probably Algonkian.

19. *Dockmáckie*. The *Viburnum acerifolium*. Bartlett says, "Probably named by the Dutch, among whom the plant was used for external applications in tumors, etc., — a practice learned by them from the Indians." The word seems to correspond to the *dogekumak* said to have been smoked by the Delawares. The *-ie* may be a Dutch diminutive.

20. *Háckmatáck*. This name for the larch (*Larix Americana*), also, and more commonly known as *tamarack*, is generally thought to be derived from some of the Algonkian dialects of Canada or the New England States. Père Arnaud has, indeed, advanced a derivation from *ackmatuk* or *ackmestuk*, "wood for bows and arrows," but it is hard to trace this word in the dictionaries.

21. *Hickory*. The name of several species of walnut: Shell-bark or shag-bark *hickory* (*Carya alba*); small-fruited *hickory* (*Carya microcarpa*); white-heart *hickory*, or mocker-nut (*Carya tomentosa*); brown or broom *hickory*, or pig-nut (*Carya porcina*); white or swamp *hickory*, or bitter-nut (*Carya amara*). The word *hickory* is derived from one of the southeastern Algonkian dialects, probably Virginian. Captain John Smith described *pawcohiccora*, a food in use among the Indians of Virginia, as "a preparation of pounded walnut meats with water," and other early writers give *pohickery*, *pehickery*, etc., as the name of a species of walnut. The best view to take of the etymology of this

word is that of Mr. W. W. Tooker, who holds that *hickory* is a corruption of the "cluster words" represented by Captain Smith's *paw-cohiccora*, the *pohickery*, etc., of other early writers. After the hickory have been named the following: Hickory-borer (*Cyrtus picta*); hickory-eucalyptus (*E. punctata*); hickory-girdler (*Oncideres cingulatus*); hickory head (the ruddy duck); hickory-nut, hickory pine (*Pinus Balfouriana* and *P. pungens*); hickory-pole (party emblem); hickory shad (the gizzard shad); hickory shirt (a coarse cotton shirt); Old Hickory (General Andrew Jackson). The word *hickory* came also into use as an adjective in the sense of "tough, firm, unyielding," and, sarcastically, in the opposite sense.

22. *Hóminy*. Defined by Bartlett as "a food made of maize or Indian corn boiled, the maize being either coarsely ground or broken, or the kernels merely hulled." Now applied to several kinds of "breakfast food," of which corn is the basis. The word is derived from some southeastern Algonkian dialect, probably Virginian. Among the words cited by the early writers are Virginian *rokohamin*, "parched corn ground small," *ushuccohomen*, "to beat corn into meal;" Narragansett *tackhumminea*, "beat me parched meal," *aupicomine*, "parched corn." Dr. Trumbull thought that *hominy* (early spellings are *homini*, *homine*, *homony*, etc.) represented an Algonkian *h'minne*, "grain *par-excellence*" (maize), the idea of a particular sort of maize being a secondary thought of the English-speaking users of the term. But, as Mr. W. W. Tooker has pointed out, *hominy* is derived from the "cluster words" noted above, the chief radicals being *-ahām*, "he beats or pounds," and *min*, "berry, fruit (maize)." The well-known place-name *Chickahominy* also contains these roots. In some parts of the South and West the phrase "hog and *hominy*" ("pork and corn") obtained considerable currency as a trite expression of the chief articles of diet. Beverley, in 1705, informs us that "the thin" of *hominy* "is what my Lord Bacon calls 'Cream of Maize.'" *Hominy* (or *homony* as he spelt it) itself he defined as "Indian corn soaked, broken in a mortar, husked, and then boiled in water over a gentle fire for ten or more hours to the consistency of Furmity." In the West "*hominy* grits" is not only hulled, but cracked into small bits like rice.

23. *Kennebunker*. A word of comparatively recent origin used to denote "the valise (for clothes) which Maine lumbermen take with them to the woods." Derived with the English suffix *-er* from *Kennebunk*, the name of a seaport and river in the State of Maine. *Kennebunk* signifies probably "place of the snake" *-unk*=locative *-uk*. The word is from one of the Maine Algonkian dialects.

24. *Killhag*. This name of a sort of wooden trap used by hunters in the Maine woods is probably a corruption of some Micmac or Passamaquoddy word.

25. *Kinnikinnick*. A mixture of tobacco with leaves and bark of sumac, red-willow (*bois-rouge*), etc., used by Indians, half-breeds, and early white settlers in the region of the Great Lakes and the Northwest. The name is also applied to various shrubs and plants whose leaves or bark were thus employed: Red osier (*Cornus stolonifera*); bear berry (*Arctostaphylos uva-ursi*); silky cornel (*Cornus sericea*); ground dogwood (*Cornus Canadensis*), etc. The word *kinnikinnick* (the variants are quite numerous, *killikinnick*, *k'nick-k'neck*, etc.) is derived from one of the dialects of the country about the Great Lakes, in all probability Ojibwa, and signifies "what is mixed, mixture" (Ojibwa *kinikinige*, "he mixes,"—the radical is *kinika*, "mixed, pell-mell"). Bartlett defines *kinnikinnick* as "a preparation of tobacco, sumac-leaves, and willow-twigs, two thirds tobacco and one of the latter, gathered when the leaves commence turning red," but wisely adds that "the preparation of *kinnikinnick* varies in different localities and with different tribes." Dr. Trumbull notes "a half dozen varieties of *kinnikinnick* in the Northwest,—all genuine."

26. *Kiskitomas*. A name for the walnut or hickory, formerly common in New Jersey, Long Island, etc. The French of Illinois called this nut *noyer tendre*, since it could be cracked by the teeth, a fact which suggests the etymology of the Indian word. The radical is seen in the Ojibwa *nin kishkibidon*, "I tear or rend with the teeth," Cree *kiskisikâteu*, "it is cut or gnawed," Abnaki *nese kous-kadâmen*, "I crack with the teeth." The chief root seems to be the Algonkian radical *kisk*, "to gnaw." The word is derived from one of the Algonkian dialects of the region southeast of the Great Lakes. By folk-etymology the word appears sometimes as *Kisky Thomas*. The usual form is "*kiskitomas* nut."

27. *Longe* or *lunge*. A common abbreviation of *muskelunge* (*maskalonge*) among English-speaking people in the region about the Great Lakes, especially the north shore of Lake Ontario (see *Mas-kinonge*). The Standard Dictionary gives the word also as "great lake trout."

28. *Mackinaw*. This word has at least three different meanings: 1. The heavy blanket, called also "*Mackinaw* blanket," from which the "blanket coats" of the West were made. They were formerly an important item in the trade of Mackinac (pronounced Mackinaw, after the French), the famous trading-post between Lakes Huron and Michigan. 2. A species of *bateau* or large flat-boat used by traders, etc., in this region and farther west,—also called "*Mack-inac* boat." 3. A species of lake trout, also called "*Mackinac* trout." The place-name *Mackinac* (*Mackinaw*) would represent an Ojibwa (or closely related dialect) *makinâk* ("turtle"), but the word

is said to be really a shortened form of *Michilimakinâk*, a corruption of *mitchi makinâk* ("big turtle").

29. *Mánanósay* (*máninóse*). A name given in Maryland, etc., to the soft-shelled clam (*Mya arenaria*), known also as the "stem-clam." The word is derived from one of the southeastern Algonkian dialects, probably "Virginian." The form *mannynose* is also met with. The word seems to signify "the creature that digs."

30. *Mánsito* (*manitou*). This word, which has obtained a firm abiding-place in literature, has signified at various times: Spirit (good, bad, or indifferent); god (or devil) of the Indians; demon, guardian spirit, *genius loci*, fetish, etc. The spelling *manitou* is due to French influence. In the early writers the word has a variety of forms (*manitto*, *manitoo*, *manetto*, etc.). With some writers the *manitou* is "the Great Spirit," and "the evil *manitou*," means "the Devil." Not a few authorities consider that missionary influence reveals itself in such Indian expressions as *Kitchi manito* "the Great Spirit," etc. The word *manito* is derived from one of the eastern Algonkian dialects, — *manito* is a widespread word in this stock. In connection with the spelling *manitou*, it is worth while noting that Cuoq states that in the Nipissing, a dialect very closely related to Ojibwa, *manito* was formerly pronounced *manitou* (as in French).

31. *Máskinonge*. The name of a species of pike found in the Great Lakes and the waters in the region adjoining (*Esox estor*). The forms *mascalonge*, *muskelunge*, and the abbreviated 'lunge are also quite common in parts of the country. The French of Canada has *masquinongé* or *maskinongé*, representing the Indian original of the word, the Ojibwa *máskinonjē*, from *másk*, "ugly," and *kinonjē*, "fish." In the English of Canada, however, as the forms *mascalonge*, *muskelunge*, 'lunge, indicate, the final *e* has become mute.

32. *Máycokk*. A word still surviving in Virginia as the name of a species of squash or pumpkin. The earlier writers cite the word in various forms, *macock*, *macokos*, *macocqwer*, etc., and it is doubtless derived from some dialect of the Maryland-Virginia region. This word is evidently the same as the Virginian *mahawk* "gourd," and the Lenâpe *machgachk*, "pumpkin."

33. *Máy-pop*. A name current in the southern Atlantic States for the "apple" or fruit of the Passion-flower (*Passiflora incarnata*). According to Dr. J. H. Trumbull *may-pop* is a corruption of *maracaw* or *maracock*, — rendered "apple" by some of the early writers, — the name of a fruit known to the Algonkian Indians of the Maryland-Virginia region. Dr. Trumbull also believes (and this is more doubtful) that *maracaw*, through the Carib *mérécuya* (cited by Breton in 1665), represents the Tupi *mburucúia* ("the fruit of a vine"),

being one of the few South American words that can be traced into North America.

34. *Menhaden*. A sea-fish of the herring kind (*Alosa menhaden*), found along the coast from Maine to Maryland, and known by many other names (bony-fish, white fish, hard head, mossbunker, *pauhagen*, *poghagen*, *skippaug*, etc., according to Bartlett). In Massachusetts, Rhode Island, etc., the name *menhaden* is the more common one; in New York, mossbunker and *skippaug*; in other regions *pauhagen*, *paughaden*, *poghaden*, sometimes cut down to *poggie*, *poggy*, or *pog*. The word *menhaden* is derived from one of the Algonkian dialects of New England. The Narragansett *munnewhatteahg* which signifies, according to Dr. J. H. Trumbull, "fertilizer or that which manures," indicates that this fish (and the Indians applied the same term to several other species) received its name from the fact of its being used as manure for cornfields.

35. *Méthy*. The name of a fish common in the waters of the Canadian Northwest, the burbot (*Lota maculosa*), the *loche* of Canadian French. In Cree proper this fish is called *mihyey*, in Wood-Cree *mithy* or *methy*, from which latter dialect the word is evidently derived. A Lake *Methy*, in the territory of Athabasca, is named from this fish.

36. *Móccasin*. The soft skin-shoe of the Indians of North America, — also spelt *moccason* (and, formerly, in other ways as well). The word is derived from one of the Eastern Algonkian dialects, the Virginian *mawhcasun* or *mockasin*, New England *mohkisson*, *mawcusisn*, being all (more or less miswritten by the early chroniclers) the same word as the Ojibwa *makisin*. After the *moccasin* have been named the following: Moccasin-flower (also called "Indian's shoe"), the "lady's slipper" (*Cypripedium*) or moccasin-plant, the moccasin fish (Maryland sun-fish), moccasin-snake (the water-moccasin, *Ancistrodon piscivorus*, and the upland moccasin, *A. atrofuscus*). In some parts of the Southern States *moccasined* = "intoxicated" was common as a slang term.

37. *Mócuck*. Defined by Bartlett as "a term applied to the box of birch-bark in which sugar is kept by the Chippeway [Ojibwa] Indians." The word belongs to the English of the maple-sugar region about the Great Lakes, Ontario, Michigan, etc. *Mocuck* or *mowkowk*, as it is sometimes written, is the Ojibwa *makak*, "a bag, box, or other like receptacle of birch-bark."

37a. *Móhawk*. From the reputation of the Mohawks, a branch of the Iroquoian stock in central New York and Canada and one of the famous "Five Nations," the colonists began to use the word in the sense of "fierce fellow," then "ruffian" ("tough," as the modern phrase has it). The word came thus to be applied to one of

the numerous band of ruffians who infested the streets of London in the latter part of the seventeenth and the beginning of the eighteenth century. Gay, *e. g.* asks —

Who has not heard the Scowrer's midnight fame?

Who has not trembled at the *Mohock's* name?

In this sense the word has usually been spelt *Mohock*. Like a number of other appellations of non-Algonkian peoples, *Mohawk* is a word of Algonkian origin. According to Horatio Hale (*Iroq. Book of Rites*, p. 173), *Mohawk* is derived from an Algonkian nickname *mowak* (or *mowawak*), which "is the third person plural, in the sixth transition of the Algonkin word *mowa*, which means 'to eat,' but which is only used of food that has life. Literally it means 'they eat them;' but the force of the verb and of the pronominal inflection suffices to give the word, when used as an appellative, the meaning of 'those who eat men,' or, in other words, 'the cannibals.'" The radical is the same as that seen in Cree *mowew*, "he eats some animate object." From some Algonkian people (*e. g.* the Mohicans) the English learned thus to nickname this Iroquoian tribe

38. *Moonack*. A name applied in the Maryland-Virginian region to the woodchuck or ground-hog (*Arctomys monax*). The origin of the word is seen in the Lenâpé *monachgeu*, "ground-hog," literally "digger," from *monhan* (= Ojibwa *mona*), "to dig," — the radical *mona*, "to dig," is widespread among the Algonkian dialects. It is possible that the *monax* in the Linnæan name of this creature may also be derived from the same Indian word, and not be, as seems at first blush, the Latin adjective. *Moonack* is also the name of a mythic animal much feared by some Southern negroes.

39. *Moose*. The name of the largest of the deer kind in America (*Cervus alces*); a denizen of the forests of Canada, Maine, etc. The word is derived from one of the eastern Algonkian dialects (Virginian *moos*, Lenâpé *mös*, Ojibwa *mons*, — Baraga notes that in Ojibwa the *n* is almost silent). The Indian name is said to signify "eater," in reference to the way in which the animal browses on twigs, leafage, etc. After *moose* have been named the following: Moose-bird (the Canada jay), moose-call, moose-horn, or moose-trumpet (bark-"trumpet" used to imitate the note of the moose), moose-elm (the slippery elm), moose-fly (a large brown fly common in Maine), moose-wood (the striped maple, *Acer Pennsylvanica*; also the leatherwood, *Dirca palustris*, and the hobble-bush or *Viburnum lantanoides*), moose-yard (the forest home and browsing place of the moose in winter).

40. *Moosemish*. A name current in certain parts of New England (Vermont) for the *Pyrola Americana* or "false wintergreen." The word seems to signify "moose shrub." In Ojibwa *monzomish* is

the name of the hobble-bush (*Viburnum lantanoides*) and means literally "moose (*monz*) bush (*-mish*).² In Canadian French the same shrub is called *bois d'original*.

41. *Mugwump*. This word, seemingly earlier in local use in parts of New England in the sense of "a person who makes great pretensions and whose character, ability, or resources are not equal to his pretensions," came into very general use in the Blaine-Cleveland presidential campaign of 1884. The term *mugwump* was applied to the independent Republicans who "bolted" the nomination of Mr. Blaine, with the connotation of "one who sets himself up to be better than his fellows, a Pharisee" (Norton). The *mugwumps*, however, turned out to be so numerous, so able, and so resourceful, that the term came to have something more than opprobrium in it. And since then they have been so important a factor in American politics that the partisan use of the word as a mere reproach has yielded to the permanent lodgment of the word in the dictionary in the sense of "an Independent," "one, who, feeling he can no longer support the policy of his party, leaves it temporarily or joins himself to the opposite party as a protest." As Dr. J. H. Trumbull was the first to point out, the word *mugwump* is of eastern Algonkian origin, being identical with *mukquomp*, which occurs several times in Eliot's Indian Bible (Gen. xxxvi. 40-43; Matth. vi. 21, etc.) as the rendering of "duke, lord, chief, high-captain, leader, great man." The radicals are probably *moqki* ("great") and *-omp* ("man"). From *mugwump* have been derived and employed in newspapers and political speech and literature: *mugwump* (verb), *mugwumpery*, *mugwumpian*, *mugwumpism*, etc.

42. *Mummychog* (*mummachog*). A name given in various regions of the North Atlantic coast of the United States to the barred killifish (*Fundulus pisculentus*). The word is derived from one of the eastern dialects, probably Narragansett (or Massachusetts). This word also appears in the decaudated form *mummy*.

43. *Muskeg*. Low, wet land; quagmire; bog, marsh, swamp (the *savane* of Canadian French). A term much in use in northern Ontario, the Canadian Northwest, and the adjacent regions of the United States. The word is derived from one of the Algonkian dialects of the Great Lakes, Ojibwa or Cree (Ojibwa *maskeg*, Cree *maskik*, "swamp, wet meadow"). The form *maskeg* is also sometimes employed.

44. *Musquash*. A name for the muskrat (*Fiber zibeticus*) common in Canada and portions of the Northern and Western United States. The word is derived from one of the eastern Algonkian dialects as indicated by the Virginian *muscassus*, *muscascus* reported by the early writers. The cognate Abnaki *muskwessu*, Ojibwa *miskwasi*,

"it is red," show the literal meaning of the word, the animal having been named from his reddish color. After this animal the *musquash* root (*Cicuta maculata*), a poisonous umbellifer, has been called. For *musquash* the Standard Dictionary cites also the decapitated form *squash*.

45. *Namaycush*. One of the names of the "lake trout" (*Salmo namaycush*), called also "Mackinaw trout," "Great Lake trout," and *togue* (in Maine). The word, as the Cree *namekus*, Ojibwa *namegos* indicate, is derived from one of the Algonkian dialects of the Great Lakes. The Cree *namekus* is perhaps the origin of this word, since it appears to have arisen in the Canadian Northwest.

46. *Neeskotting*. A word in use on the southern coast of Massachusetts, according to Professor F. Starr, for spearing, or rather "gaffing" fish in shallow water at night with the aid of a lantern and a long pole with a hook at the end. In the Canadian French of the Maritime Provinces, *nigogue* is the name of a sort of "harpoon" used for taking fish by night with the aid of a fire or torch. *Neeskotting* seems to be *pêche à la nigogue*. With its English suffix dropped, the word *neeskot* is probably the Massachusetts equivalent of the Micmac *nigog*.

47. *Neshdnnock*. A white-fleshed variety of potato, which has obtained its name from the region of Pennsylvania where it first became noteworthy. According to the Standard Dictionary this word is often corrupted into *meshanic*, which would be identical with the Delaware *meshanik*, and Ojibwa *misanik*, "black squirrel;" the word was probably derived from the former dialect.

48. *Nésquehónite*. A certain mineral. So named from the *Nesquehoning* valley in Pennsylvania.

49. *Netop*. A word once very commonly used in Massachusetts and some other parts of New England in the sense of "friend," and (later) "crony," "chum." In the Narragansett tongue, according to Dr. J. H. Trumbull, *netop* signified properly (it corresponded to the *nita* of Ojibwa) "a brother by adoption or affinity, a man of my family, my kinsman." In *netop*, *ne* is prefix = "my." The Virginian *netoppu* of Captain John Smith is the same word.

50. *Nócake*. The *nocake*, or parched corn meal of the New England Indians, was often a grateful addition to the food supply of the early English settlers, and the term is not yet extinct in Massachusetts. The word is derived from one of the Algonkian dialects of this region as the Massachusetts *nokhik*, "meal, flour, ground corn," and the Narragansett *nokehick*, "parched meal," indicate.

51. *Opóssum*. The well-known American marsupial (*Didelphys Virginiana*). The word is derived from some dialect of the Maryland-Virginia region, as is shown by the forms *aposon*, *opasson*, *opossom*,

etc., reported by the early writers. The Lenâpé *woapsu*, Cree *wâpisiw*, Ojibwa *wabisi* ("it is white"), are all cognate words and indicate that the animal has been named from its color marking. The name *opossum* has also been applied to certain Australian related animals and to fossil species. After the *opossum* have been named the following: Opossum-shrew (the agouti of the West Indies), opossum-mouse, opossum-shrimp, — a species carrying its eggs in a sac. From the opossum's habit of feigning death, when caught, has arisen the expressive phrase "to play 'possum," — the form "to 'possum" also occurs. In popular parlance the word is 'possum, not opossum.

51a. *Oquâssa*. See *Quasky*.

52. *Pappoose*. An Indian infant, a child. This word (the early writers have *papous*, *papoos*, *pappouse*) seems to be derived from some New England dialect. According to Dr. J. H. Trumbull, *pappoose* comes from the Massachusetts *papeisses*, a reduplicative from *peisses*, "infant child," the root *pe* signifying "small." After the *pappoose* has been named the *pappoose-root*, or blue cohosh (*Caulophyllum thalictroides*); also "*pappoose frame*," a term in use to designate certain Indian "cradles."

53. *Pauhâgen* (*paughaden*, *poghaden*). A name of the fish also known as *menhaden* (*Alosa menhaden*) in Maine, etc. The word is derived from one of the Algonkian dialects of this region. According to Dr. J. H. Trumbull: "The Abnaki (*i. e.* coast of Maine) name was *pookagan*, as Rasles wrote it, and the verb from which it is derived he translated by 'on engraisse la terre' [manure the land]." The name is also applied to a sort of mackerel-bait made of ground or chopped fish.

54. *Peag* (*peage*, *peak*). One of the names given to the Indian shell-money known also as *wampum*, *seawan*, etc. According to Dr. Trumbull *peag* is not an independent word in any Algonkian language, but a sort of generic suffix used in such composites as the Massachusetts *wampompeag*, "white shell-beads, string beads," *suckompeag*, "black shell-beads, string money."

55. *Pecân*. The *pecan* nut is the fruit of a species of hickory or walnut (*Carya olivæformis*). The word is derived from one of the central or southeastern Algonkian dialects. The word *pakan*, which in Cree, Ojibwa, etc., signifies "nut, walnut," indicates the source of the term in that widespread root-word.

56. *Pékan*. A name of the "fisher" (*Martes Canadensis* or *Mustela Pennanti*). The Abnaki name is given by Rasles as *pékant*.

57. *Pémbina*. The high-bush cranberry (*Viburnum edule* or *opulus*). From Cree or Ojibwa, though Canadian French, perhaps. In Cree *nipimîna* (from *nipîy*, "water," *mina*, "berries") signifies "watery berries," according to Baraga and Lacombe. Some authori-

ties render it "summer-berry" as if the first component were *nibin* (*nipin*), "summer." The place-name *Pembina* is the same word.

58. *Pemmican* (*pemican*). A celebrated food of the Indians and voyageurs of the Northwest, "formed by pounding the choice parts of the meat very small, dried over a slow fire or in the frost, and put into bags made of the skin of the slain animal [buffalo], into which a portion of melted fat is then poured" (Bartlett). Another kind of *pemmican*, made chiefly from the bones, is known as "sweet *pemmican*." The word is derived from the Cree *pimikkân*, "a bag filled with grease and pounded meat," the chief radical being *pimiy*, "grease." The term *pemmican* is now applied also to foods of a somewhat similar character made from meat and fruits for long Arctic voyages, etc.

59. *Persimmon*. The fruit of the *Diospyros Virginiana*, a tree found in the United States south of latitude 42° N. Also the tree itself. The word, which is spelt in a variety of ways by the earlier writers, — *putchamin*, *putchimon*, *persimon*, *persimenas*, *pessimin*, etc., — is evidently derived from one of the southeastern dialects, probably Virginian (Captain Smith has *putchamin*).

60. *Pipsissewa*. A name of the "prince's pine" (*Chimaphila umbellata*), whose medical properties were learned by the whites from the Indians. Another plant of the same family is the "spotted *pipsissewa*" (*C. maculata*), also known as "spotted wintergreen."

61. *Pocosin* (*poquosin*). A term in use in Maryland, Virginia, and part of the Carolinas for "low lands, marshes, swamps," or "dismals," as the dialect of the country also styles them. The ways in which the word is spelt are many (*poquoson*, *percoarson*, *pocoson*, *pocason*, etc.). According to Mr. W. W. Tooker, who has made a special study of the etymology of this word and its cognates, *poquosin* is derived from one of the Algonkian dialects of the region in question. The original form of the word was probably *poquoesin*, "at or near the opening out or the widening," cognate with Massachusetts *pohqui*, "to open out," Ojibwa *pâkissin*, "it is open."

62. *Pocan*. The "poke-weed" (*Phytolacca decandra*), also called "pocan-bush," pigeon-berry, etc. See *poke*.

63. *Pogy* (*poggie*). A northern New England name for the menhaden. Also the name of a small fishing-boat, and "pogy-catcher," a trap for menhaden fishing. Apparently corrupted from *pogladen*, *pauhagen* (*q. v.*).

64. *Podunk*. Defined by Bartlett as "a term applied to an imaginary place in burlesque writing or speaking." Probably a "made-up" Indian word.

65. *Poke*. The pigeon-berry (*Phytolacca decandra*), also called "poke-weed," "poke-berry," "pocan-bush," *pocan*, etc. Not named,

as some have supposed, after President Polk, but evidently from the same root as *puccoon* (*q. v.*). Still other names are Indian *poke*, *poke-root*, etc. After *poke* is named the "*poke* milkweed" (*Asclepias phyto-laccoides*), also called "*poke*-leaved milkweed" and "*poke*-leaved silkweed."

66. *Pókelóken*. According to Bartlett: "An Indian word used by hunters and lumbermen in Maine and New Brunswick to denote a marshy place or stagnant pool extending into the land from a stream or lake." Professor Ganong derives a New Brunswick place-name *Popelogan*, which seems to be the same word, from the Maliseet *peceládygan*, "a place for stopping." Mr. W. W. Tooker derives it from the same radical as *pocosin* (*q. v.*).

67. *Pone*. Defined by Bartlett as "bread made of the meal of Indian corn, with the addition of eggs and milk. A Southern term." From one of the southeastern Algonkian dialects. As the Virginian *appoans*, "bread," Abnaki *abon*, "cake," Lenâpé *achpoan*, "bread," Ojibwa *abwē* (*apwē*), "to roast, bake," indicate, the Indian word originally signified "something baked or roasted by putting it into the hot ashes." In many parts of the South "*pone*" is a synonym of "loaf."

68. *Póoquaw*. A Nantucket name for the round clam (hard clam), known in other parts of New England as *qualhog* (*q. v.*). The word, *pooquaw*, as the earlier form *pequaock* shows, is a corruption of the Indian word revealed in the Narragansett *poquañ hock*, Massachusetts *poquahoc*. The Indian term signifies literally "thick or tightly closed shell," from *poquañ*, "thick," *hock*, "that which covers."

69. *Poose-back*. Pickaback. It has been suggested that the first part of this word comes from *pappoose* (*q. v.*). The reference would be to the way in which Indian mothers often carry their young children.

70. *Pórgy* (*paugie*, *pogie*). According to Bartlett a name given in New York to a fish called in Rhode Island and eastern Connecticut *scup*, and in some other parts of New England *scuppaug* (*q. v.*). The *porgy* is the *Stenotornus argyrops*, of the *Sparus* family. *Porgy* (*pogie*, *paugie*, etc.) is a "reduction" of the Indian word seen in Narragansett *scuppaug*, Abnaki *scuppaug*. In *scup* we have a fore-end "reduction of the same name." The dictionaries assign to *porgy* the following meanings: 1. Braize (*Pagrus vulgaris*), scup, pinfish, and margate-fish. 2. Surf-fish of Pacific coast. 3. Angel-fish. 3. Toadfish and menhaden.

71. *Powwów*. At first *powwow* (*powow*, *pawaw*, *powaw*, etc.) was used by the early chroniclers of New England to mean "the feasts, dances, and other public doings of the Red Man, preliminary to a grand hunt, a council, war-expedition, or the like" (Bartlett).

It also signified "a native priest, 'doctor,' shaman, 'medicine-man.'" In society and politics, *powwow* soon came to mean "any uproarious meeting, at which there is more noise than deliberation, more clamor than counsel" (Bartlett). The meaning of the word has since been extended to "talk, conference, consultation," etc. The term is both noun and verb. According to Dr. D. G. Brinton the original *powow* (or priest) was "a dreamer," the word being cognate with Ojibwa *hawâna*, Cree *pawâmiw*, "to dream." In certain regions of the South *powow* still signifies "to practise witchcraft," etc. Hence the term "*powow* doctor."

72. *Puccoon*. The name of several plants, whose juice was used by the Indians for dyeing, staining, etc. The principal plants now called *puccoon* by speakers of English in the United States and Canada are: 1. The "blood-root" (*Sanguinaria Canadensis*); 2, the "yellow *puccoon*," or the "yellow-root" (*Hydrastis Canadensis*). The word *puccoon* (of which the early writers give many variants, *pocoons*, *pocoan*, *pocones*, *pocon*, *puccon*) is derived from some Algonkian dialect of the Maryland-Virginia region, as the *pocons*, "a red dye," of Captain John Smith, indicates. Red *puccoon* is blood-root; yellow *puccoon*, orange-root.

73. *Pung*. An old New England term for "a rude sort of sleigh, an oblong box made of boards and placed on runners; used for drawing loads on snow by horses" (Worcester); also a one-horse sleigh, cutter, or "jumper." Another description of the *pung* is "a sledge coarsely framed of split saplings, and surmounted with a large crockery crate." The "jumper" of the West is a sort of *pung*. The word *pung* is an abbreviation of an older term, *Tom pung*, which is in all probability a corruption of *toboggan* (*q. v.*).

74. *Quahog* (*quahaug*). A New England name of the round or hard clam (*Venus mercenaria*). Probably a "reduction" of the Indian word seen in the Narragansett *poquaithock*. It is worth noting that the first part of this word has survived in Nantucket as *pooquaw* (*q. v.*), while elsewhere the last part seems to be retained as *quahog*. The word is also found in the form *cohog*.

75. *Quasky*. The blue-back trout (*Salmo oquassa*) or "Oquassa trout." The name is derived from Oquassa lake in the State of Maine, where this fish is found.

76. *Quickhatch*. A name reported by Ellis as early as 1748 as being current in the Hudson's Bay Territory for the wolverine (*Gulo luscus*) and still in use in some parts of the Canadian Northwest. The word is a corruption of the Cree *kikwâ'kēs*, applied to the same animal. The other forms, *quickehatch*, *queequehatch*, etc., confirm the etymology.

77. *Raccoon*. The name (commonly abbreviated to '*coon*') of the

Procyon lotor. In the works of the early writers about the Maryland-Virginia region the forms *aroughcun*, *arathcoon*, *arocoun*, *rahaughcun*, etc., are met with, indicating a derivation from some dialect of that part of the country. Captain Smith has *aroughcun* and *aroughcond*. From *'coon* has developed *coon*, a slang term for "negro," and the famous "*coon-song*" goes back to this twist of the word. From the *raccoon* have been named the following: Raccoon-dog (*Canis procyonoides*) of Japan and northern China, raccoon-fox, or *cacomixtli* of Mexico, raccoon-oyster (or *coon oyster*), raccoon-perch or yellow-perch.

78. *Róanóke*. A name in use among the early English colonists of Virginia for *peag* (*q. v.*) or *wampum* (*q. v.*). According to Mr. W. W. Tooker, the Virginian *rawranóke* and *rarenaw*, given as synonymous by the early writers, are not altogether identical in their etymology. The Virginian *rarenaw* ("white beads") is practically the same as the Narragansett *wauanaw*, "white shell," from *wau*, "white," and *anaw*, "shell." The word *rawranóke*, "white beads," of Captain John Smith, and the *roanoac*, *roenoke*, *roanoke*, of later writers, Mr. Tooker explains as *ro-ano-ac* (= *wau-anaw-ak*), "a white-shell-place." Evidently the name of the article in question and that of the place called after it became early confused in the speech of the white settlers.

79. *Róckahóminy*. An early word for *hominy*. Strachey gives as a Virginian word *rokohamin*, "parched corn ground small." This word Mr. W. W. Tooker explains as *rok-ahäm-min*, in which *min* = "corn," *rok* = the radical of *nocake* (*q. v.*), and *ahäm*, "coarse-pounded." See *hominy*.

79a. *Rockaway*. This name of sort of carriage seems to have been derived from *Rockaway*, a town in New Jersey, the appellation of which is of Algonkian origin.

80. *Sáchem*. An Indian chief or person of importance. Used also in the language of the Tammany Society and (later) in the ritual of the Improved Order of Red Men. The early writers cite *sachem* or *sachim* as a Narragansett or Massachusetts word. The New England Indian *sachim* is the same as the Lenapé *sakima*, Micmac *sagamo*, Ojibwa *okima*, literally "the prominent," or "he who juts out."

81. *Sagákomí* (*sacacomi*). A certain smoking-mixture, or substitute for tobacco. Also the bear-berry bush (*Arctostaphylos uva-ursi*) the leaves and bark of which are used for such purposes. The word is not a corruption of the *sac-à-commis* of the *voyageurs* of the Canadian Northwest, but is derived from Ojibwa (or some closely related dialect) *sagakomin*, "smoking berry," — from *min*, "berry" and *sakao*, "to smoke, burn."

82. *Sagámité*. A sort of porridge, originally of boiled corn, — a

favorite dish of the Indians and early white settlers of Canada. The word was carried by the French into Louisiana, where it is still in use. The origin of the term is seen in the Ojibwa *kisagamite*, "the liquid is hot," of which the radical is *agami*, "liquid, soup."

83. *Ságamóre*. A word formerly much in use in New England, etc., in the sense of "Indian chief, great man." *Sagamore* (the *r* is later development) represents perhaps a Micmac (or allied dialect) *sagamo*, through French *sagamos*, *sagamo*. The same word as *sachem* (*q. v.*).

84. *Samp*. A New England name for a sort of maize-porridge. Roger Williams describes the *nasaump* of the Narragansetts as "a kind of meale porridge unparched ; from this the English call their *samp*, which is Indian corn, beaten and boiled, and eaten hot or cold, with milke or butter, which are mercies beyond the natives' plaine water, and which is a dish exceedingly wholesome for the English bodies." The early writers cite a variety of forms of this word, *samp*, *sampe*, *saump*, *nasaump*, etc. The Virginian (in Strachey) *asa-pan*, "hasty pudding," Abnaki *ntsanban*, "corn soup" (*sagamite*) Lenâpé *sachsapan*, "soup," contain the same root *sâp* or *samp*.

85. *Sânnup*. An old New England word for a married male Indian, the term corresponding to *squaw* for a woman.

86. *Saskatôon*. The name, in the Canadian Northwest, for a species of berry and the bush upon which it grows. The word is of Blackfoot origin.

87. *Scup* (also *scûppaug* and *scup pang*). A name of the *Sparus* (*Stenotomus*) *argyrops*, a fish of the Atlantic coast waters of the United States, current in Rhode Island and other parts of the coast. *Scup* is apparently a reduction of the Indian name, — Narragansett *scuppaug*, Abnaki *scuppaug*. See *Porgy*.

88. *Scûppernong*. A variety of grape (*Vitis muscadina* or *rotundifolia*) and the wine made from it. The word comes from the name of the Scuppernong lake and river in North Carolina, where this grape is indigenous. It is probably derived from one of the south-eastern dialects.

89. *Séawan* (*sewan*, *sewant*). A word for *wampum* (*q. v.*) or "Indian money," current in parts of New York and New England for two centuries ; now probably extinct, except in literature. The word, of which the early writers record many variants, was taken up by the Dutch (the Dutch form *zeewant* owes its *z*, perhaps, to analogy with *zee*, "sea, ocean") of the region of Manhattan from the Indians of the country, and from them passed into English. *Sea-wan*, as the Massachusetts *seahwhóun*, "scattered, loose," Lenâpé *sesehemen*, Ojibwa *saswe*, "to scatter about," indicate, seems properly to have designated originally "unstrung" or "loose" beads,

and afterwards to have become, like *wampum*, a general term. Dr. J. H. Trumbull remarks the fact that while "the English gave the name of white wampum and of strung white beads indiscriminately to all shell money, the Dutch called it all 'unstrung' or *seewant*." He observes further that none of the three words *wampum*, *peag*, *seewant*, had in English their correct Indian signification.

90. *Shágandppi*. Thong; strips cut concentrically from the hide of the buffalo; rawhide strips. Out of this material were made the cord, rope, harness, etc., of the Northwest in the early days of white settlement. *Shaganappi* (the forms *shaggineppi*, *shaggunappy*, etc., are met with) is derived from the Cree *píságanábiy*, identical with Ojibwa *bishaganab*, "cord leather thong"), which, according to Mr. Charles Mair, signifies, literally, "shred in a circle," with reference to the mode of cutting it.

91. *Síscowit*. This name, which has also the forms *siscowet*, *ciscoette*, *siscowet*, *siskowit*, etc., is applied both to a variety of the great lake trout, "Mackinaw trout" (*Salmo namaycush*), and to a lake herring (*sisco*), is by some writers referred to "an Ojibwa *siskawit*."

92. *Skunk*. The name of the *Mephitis mephitis*, an American animal of the weasel kind. The word is derived from one of the eastern dialects. The Abnaki *seganku*, cited by some as the origin of the term, is a nasalized form of the word seen in Lenâpé *sch'kâk*, Ojibwa *shikag*, Cree *sikâk*, and it is probably from one of the nasalized forms of this widespread term that *skunk* has been developed. After the *skunk* have been named the following: Skunk-bear, the wolverine, skunk-blackbird (the bob-o'-link), also called "skunk-bird," skunk-bill (the surf-scooter), skunk-cabbage or skunk-weed (*Symplocarpus foetidus*), skunk-head or skunk-top, the pied duck (*Anas Labrador*) of the seacoast, — also the surf-scooter, skunk-porpoise (*Lagenorhynchus acutus*) from its color markings. Interesting are also *skunkery* and *skunk-farm*, applied to places where skunks are kept or raised for profit. As a derived meaning we have *skunk* in the sense of "a vile, mean, good-for-nothing, or low-down fellow," with a corresponding adjective *skunky* or *skunkish*. Also the verb "to *skunk*" (and nouns corresponding) in the senses: 1. To defeat utterly, without the other party scoring at all. 2. To get no votes in an election. 3. To leave without paying one's bills. The verb is used both actively and passively.

93. *Squântersquâsh* (*squântersquash*). One of the early names of the squash in New England. The old writers have *squonter squashes*, *isquouter squashes*, etc. All of these seem to have been derived from the word represented by Narragansett *askútasquash*, Massachusetts *askootasquash*, which Roger Williams interprets "vine-apples, which the English from them call *squashes*," and Eliot, in his Bible, uses to translate "cucumbers."

94. *Squantum*. A word still in use in Nantucket and some other parts of New England in the sense of "a good time," "merry-making," "picnic party," also "a high old time." Bartlett says of this word "probably from Indian place-names [*Squantum*], as one in or near Quincy, Mass.," and the place-name *Squantum* is said to be derived from *Tisquantum* or *Tasquantum*, a Massachusetts Indian, generally known to the settlers about Plymouth as *Squantum* or *Squanto*. *Squantum* is also said to have been the term for the "evil spirit" of the Indians of Naumkeag, Massachusetts. In Osgood's "New England" (1883) we read (p. 61): "The Squantum is a peculiar institution of this island (Nantucket), being an informal picnic on the beach-sands, where the dinner is made of fish and other spoils of the sea."

95. *Squash*. This name of a well-known vegetable, of the genus *Cucurbita*, is derived from the language of the Indians, who cultivated it before the coming of the whites. The word is a "reduction" of *squontersquash*, representing Narragansett *askútasquash*, Massachusetts *askootasquash*, etc. According to Dr. J. H. Trumbull the latter part of this word is the plural of *asq*, "raw, green," the *squash* being so named by the New England Indians, because, as one of the early chroniclers remarks, "you may eat them green." *Askútasquash* would seem to signify, literally, "the green things that may be eaten raw." From the *squash* have been named: Squash-beetle (*Diabrotica vittata*), squash-borer (*Trochilium cucurbitæ*), squash-bug (*Anasa tristis*), squash-gourd, squash-melon, squash-vine, etc. Varieties of *squash* are distinguished as summer-squash, winter-squash, Hubbard squash, crook-neck squash, etc.

96. *Squash*. Bartlett, under this head, says, "A skunk; stinkard, formerly so called," and cites from Morse's *Geography*, "Skunk . . . found in all the States. Another stinkard called the *squash* is said by Buffon to be found in some of the Southern States." He remarks further that "Webster, on the authority of Goldsmith, says it is an animal allied to the weasel." The Standard Dictionary gives *squash* as a variant of *musquash*, "muskrat."

97. *Squaw*. An Indian woman. From one of the eastern dialects. Massachusetts *squa*, Narragansett *squaw*, of the early writers, are cognate with Lenapé *okwe*, Ojibwa *ekwa*, Cree *iskwew*, etc. After the *squaw* have been named: Squaw-berry, the partridge-berry (*Mitchella repens*) and the "squaw-huckleberry" (*Vaccinium stamineum*); squaw-bush, in various parts of the country, the *Cornus stolonifera*, *C. sericea*, and *C. Canadensis*; squaw-carpet (in California, the *Ceanothus prostratus*); squaw-fish, of the Northwest; squaw-flower (in Vermont the *trillium erectum*, also called squaw-root), squaw-man (an Indian man who does woman's work, an effeminate;

a white man married to an Indian woman and living with her people); squaw-mint, American pennyroyal (*Hedeoma pulegoides*); old squaw, the long-tailed duck (*Clangula hiemalis*); squaw-root, in various parts of the country the *Trillium erectum*, the black and the blue cohosh, the *Caulophyllum thalictroides* (also called "pappoose root"), the *Conopholis Americana*; squaw-vine (a New England name for the "partridge-berry"), squaw-weed, the *Erigeron Philadelphicum* and the *Senecio aureus*.

98. *Squeteague*. A sea-fish (*Labrus squeteague*) of the waters of Long Island, etc., known also as "weak-fish." The forms *squete* and *squit* are also found. The word is from the language of the Narragansett Indians.

99. *Succotash*. The name of a favorite New England dish of "green Indian corn and beans boiled together." Both dish and name are of Indian origin, as Narragansett *m'sickquatash* (cognate with Abnaki *mesikoota*, Ojibwa *nisakosi*, "ear of corn"), defined as "green corn boiled whole," indicates. The forms *suckatash*, *succatash*, are also found.

100. *Suppaw* (*suppaw*). According to Bartlett, "a name in common use in New England, New York, and other Northern States, for boiled Indian meal." The word also means "hasty pudding," "mush," corn-meal boiled and eaten with milk, etc. The word was used likewise by the early Dutch settlers of New York. *Suppaw* (of which the early writers record various spellings, *sepaun*, *sepon*, *supaen*) is derived from one of the New England dialects, Massachusetts or Narragansett *saupaun*, "softened by water," from the same Algonkian radical as the nasalized *samp* (*q. v.*). Joel Barlow, in his poem on "Hasty Pudding," thus apostrophizes *suppaw*:—

E'en in my native regions how I blush
To hear the Pennsylvanians call thee mush!
On Hudson's banks while men of Belgic spawn
Insult and eat thee by the name *suppaw*.

The word has passed into Canadian French in the form *soupâne*.

101. *Tamarack*. This word, which is applied to the American larch (*Larix Americana*), known also as *hackmatack* (*q. v.*), and to the *Pinus Murrayana*, or "tamarack pine," of the Pacific coast, is generally considered a word of Indian (and probably Algonkian) origin. But perhaps *tamarack*, *hackmatack*, and *tacamahac* are all corruptions of one and the same word,—but this is doubtful, since *tacamahac* seems to be a South American word.

102. *Tammany*. The popular name of the chief Democratic organization of New York, whose political activities have made the word familiar throughout the civilized world, known also as "Tammany Hall." The "Society of Tammany, or Columbian Order,"

formed soon after the first inauguration of Washington (1789), had its origin in a popular movement (anti-Federalist, Democrat) against the alleged aristocratic tendencies revealed in the foundation of the "Society of the Cincinnati." It started as (and is now, nominally) a charitable and social organization with a "Grand Sachem" and thirteen "Sachems," typifying the President and the thirteen original States of the Union, and had its "wigwam" (of which "*Tammany Hall*" in New York city is now the survival) in the various towns and cities. The society took its name from *Tamenend* (corrupted to *Tamendy*, *Tamany*, *Tammany*), a noted Delaware or Lenâpé chief in the time of William Penn, whom the members "canonized as the patron saint of the young Republic" (Norton), as the soldiers of the Revolution had already done. Another record of this "canonization" exists in *St. Tammany*, the name of one of the fifty-nine parishes of the State of Louisiana. The society soon became political, and the New York "wigwam" (*Tammany Hall*) famous in the politics of the city, State, and Union. *Tamenend* (which survives also as a place-name in Pennsylvania) is said to mean "affable," in allusion to the character of this famous Indian chief.

103. *Tautóg* (*tautaug*). A name of a fish (*Tautoga americana*) of the waters of Rhode Island and other parts of the Atlantic coast, known also as "black-fish." The word is derived from one of the Algonkian dialects of New England. It is the plural of a Narragansett *taut*, applied to this fish. The form *tetaug* also occurs.

104. *Tawkee* (*tawkie*). A name formerly much in use in New Jersey and parts of Pennsylvania for the "golden club" (*Orontium aquaticum*) and the "Virginia wake-robin" (*Pentandria Virginica*). The word (of which many variants, *tawkim*, *tawko*, *tuckah*, etc., occur in the early writers) seems to have been first adopted by the Swedish settlers of this region. The origin of *tawkee* is seen in the Lenâpé *p'tukwi* or *p'tukqueu*, "a round mass," cognate with Cree "*pittik-wow*," "round, globular."

105. *Térrapin*. The name of various sea-tortoises or turtles of the waters of the South Atlantic coast of the United States. The word is derived from one of the southeastern Algonkian dialects, as indicated by the Virginian *torope*, "little turtle," Lenâpé *tulpa*, *turpa*, "tortoise," Abnaki *toarebe*, "tortoise," — the *toonuppasog* of the Eliot Bible (Lev. xi. 29) is cognate. In the early writers the forms *tarapin*, *terrapene*, *terebin*, etc., occur, while the negroes of the South have adopted the word as *tarrypin*. Our word *terrapin* is from a diminutive, as Whitaker, who wrote in 1623, unconsciously recorded, when he spoke of "the *torope*, or little turtle."

106. *Toboggan*. A sort of sledge the use of which, with the name, has come to the whites from the Algonkian Indians of north-

eastern America. Defined by Bartlett as: "A sleigh or sledge, used in Canada and by the Hudson's Bay Company, made of thin boards ten or twelve feet long and from twelve to fifteen inches broad; these are cut thin at one end, about three feet of which is bent over, lashed and covered with rawhide to keep it in place." These large *toboggans* are drawn over the snow by dogs. There is another sort, the use of which as a winter sport has become widespread in Canada and the Northern States. These Bartlett thus describes: "Smaller ones, from five to eight feet in length, are also used in Canada for sliding down hill over the snow." The word is probably derived from the Micmac *tubagun*, or *tabagan*, of which the Western Algonkian cognates are Ojibwa *odāban*, or *odābanak*, Cree *otobanask*, etc., all words applied originally to the smaller sort of *toboggan*. Since *tobogganing* has come so much into favor as a winter sport, *toboggan-clubs* with their *toboggan-slides* (artificial hills) exist over all suitable regions of Canada and the United States, while the *tobogganist* in his quaint costume, smacking of the *voyageur* and the Indian, is a common figure at social events of the winter season. The rapidity of the descent on the *toboggan-slide* has furnished newspaper-English and colloquial speech with some figures which, if not very edifying, are at least emphatic. Within the last few years the sport known as "water-*tobogganing*," the invention of which is said to be due to the ingenuity of Paul Boynton, the swimmer, has become quite a summer fad in Boston and other cities, of the East especially. From the *toboggan* have been named: Toboggan-cap (the toque), toboggan-chute, toboggan-shoot, toboggan-slide; the term is also applied to a "switch-back." In use also are the derivations, "to toboggan," "tobogganer, tobogganist," etc.

107. *Togue*. A Maine name for the fish known also as *namaycush* (*q. v.*). The form *toag* is also in use. The spelling *togue* would seem to indicate derivation through Canadian French from Micmac or Passamoquoddy.

108. *Tomahawk*. An Indian axe or hatchet. This word, of which many variants, *tomhog*, *tomahack*, *tommyhawk*, etc., occur in the early writers, is derived from one of the Algonkian dialects of Virginia or New England, probably the former. The Virginian *tama-haac* (*tamahack*, *tamohak*) is cognate with the Lenâpé *tamahicun*, Massachusetts *tomhegan*, Abnaki *temahigan*, Micmac *tomehagan*, etc., and the suffix *-egan*, *-higan*, *-hican*, *-gan*, of these words shows that the Indian word is a derivative, with the instrumental suffix *-(hi)kan*, from the Algonkian radical *tam*, "to strike, to kill by striking." The *tomahawk* is, therefore, by etymology, "the striking instrument." This etymology is borne out by the cognate Cree *otā-mahwew*, "he strikes him down, knocks him on the head," and the

corresponding words in Ojibwa, etc. Thus the expression "he knocked him on the head with a *tomahawk*" is really tautological. The verb "to *tomahawk*" is also in use, likewise the phrases "to bury the *tomahawk*," "to dig up the *tomahawk*," though less common than "to bury the hatchet," etc. There is also a pipe-*tomahawk*, much in vogue with the early traders to the west.

109. *Tom Pung*. This older form of *pung* (*q. v.*) is said to be a corruption, by folk-etymology, from *toboggan* (*q. v.*).

110. *Tótem*. This word, which no longer has only the simple meanings, — "tribe, clan, sacred animal, tutelary creature or object, family crest, coat-of-arms," etc., — once assigned it in the dictionaries, has become more and more complicated in significance as the theories of "totemism" have increased and multiplied. Indeed, in "Man" for 1901 Professor A. C. Haddon protests against the misuse of the term (every animal or every plant cult is not totemism) and proposes to restrict the word to "practices and beliefs which are undoubtedly similar to those of the Ojibway cult." "Chambers's Encyclopedia" (1891) defines *totem* as "a natural object, not an individual, but one of a class, taken by a tribe, a family, or a single person, and treated with superstitious respect as an outward symbol of an existing intimate unseen relation." Mr. E. S. Hartland ("Science of Fairy Tales," p. 27) writes: "Tribes in the stage of thought here described hold themselves to be actually descended from material objects often the most diverse from human form. . . . Such mythic ancestors are worshipped as divine. This superstition is called *totemism*, and the mythic ancestor is known as the *totem*." The Standard Dictionary, following Trumbull, states that *totem* is from *wu tohtimoin*, a Massachusetts Indian word. But the word was popularized through John Long's "Voyages and Travels" (London, 1791), where it appears as *totaim*, and the term *totaimism* seems to have been coined by him. Long, who was well acquainted, as trader and interpreter, with the Ojibwa (Chippeway) language, undoubtedly took *totaim* from that tongue, in which *ododeman*, or *ototeman*, signifies what particularly belongs to one "tribe, village, family, relations, escutcheon, crest, tutelary animal," etc. The word should properly have been *otem*, not *totem*, if Algonkian rules had been followed. From *totem* we have the derivatives *totemic*, *totemism*, *totemistic*, *totemist*, *totemy*, etc. Also the phrases and words: totem animal, totem clan, totem-pole, totem-post, totem stage, etc.

111. *Túckahoe*. The name of several vegetable substances used for food by the Indians of the southern and middle Atlantic States, — the "Virginia wake-robin" (*Arum Virginicum*), the "golden club" (*Orontium aquaticum*), etc. The name is also applied to a sort of fungus called also "Virginia truffle," "Indian bread," "Indian loaf,"

— various species of *Pachyma*, *Lychopterdon*, etc. The Indian word seems to have had a generic meaning and to have been applied to a variety of bulbous roots. The origin of *tuckahoe* is seen in the Lenâpé *p'tuckqueu*, "something round, rounded." See *tawkee*, which is practically the same word. A secondary meaning of *tuckahoe* is "an inhabitant of Lower Virginia," and another, "the poor land in that portion of the State" (Bartlett).

112. *Túckernuck*. In some parts of southeastern Massachusetts, etc., this word was used in the sense of "picnic." It is also the name of an island off Nantucket. Perhaps a case of transference.

113. *Túladi*. A species of fish (*Salmo ferox*) found in the waters of the eastern portion of the Province of Quebec. It is said by some that this fish received its name from the fact of its spawning in the *Touladi* (*Tuladi*), a river flowing into Lake Temiscouata. But the river, more likely, has taken its name from the fish. The word has come into English through Canadian French (*touladi*) from one of the eastern Algonkian dialects.

114. *Túlibee* (*tullibee*). A species of whitefish (*Coregonus tulibee* or *Argyrosomus tullibee*) of the Great Lakes and the waters of the Canadian Northwest, known also as the "mongrel whitefish." The word is derived from the Cree-Ojibwa *otonabi*, literally "water mouth," with change of *n* to *l* as in certain dialects.

115. *Wabash*. The term *wabashed* ("cheated") from the river-name *Wabash* (= "dirty white") was once much used in the West.

116. *Wámmikin*. Defined by Bartlett as "a raft of square timber or long logs, on which is built a comfortable shanty, with cooking and sleeping facilities, used by lumbermen in Maine." The word is probably derived from some Passamaquoddy or Micmac term.

117. *Wámpum*. The shell-money of the Indians of the Atlantic coast region, thence of Indians in general; a shell-string used as ornament and for the purpose of historical record (called also a "*wampum* belt"). The word is derived from one of the Algonkian dialects of New England,—probably from a "reduction" of the Narragansett *wompompeag*, "white string of shell beads." The radical *wamp* is the Algonkian *wáb* (*wáp*) "white," appearing in some eastern dialects. From *wampum* are named: Wampum-belt, wampum-snake (the horn snake). See *peag*, *roanoke*, *seawan*.

118. *Wánantsh* (*ouananiche*). A species of salmon (*Salmo salar ouananiche*) found in Lake St. John, the Saguenay River, etc., in northern Quebec. In English the word has been spelt in a score of ways from *ouananiche* to *winninish*, and in as many ways in Canadian French. The word *wananish* comes into American English through Canadian French from the dialect of the Montagnais Indians of the region in question. It is said to be a diminutive of

wanans ("salmon"), — the word *wananish* would then signify "little salmon." According to Mr. E. T. Chambers (Tr. & Proc. Roy. Soc. Can. 1896), who has made a special study of this word, the oldest form, as revealed by the records of the Canadian missionaries, is *ouananiche*.

119. *Wángan*. A word used in the lumber regions of Maine. Bartlett says, "A boat used chiefly by lumbermen for carrying provisions, tools, etc." The Standard Dictionary defines another word, *wangun*, as "a place for storing clothing, shoes, tobacco, etc., in a lumber camp." The word is derived from one of the Algonkian dialects of Maine. There is also the derivative phrase, "running the *wangan*." The form *wangun* also occurs. A sort of "ark" or house-boat of the West is known as *wannigan*.

119a. *Wáncapin*. A name of the "water *chinkapin*," also called *yoncopin*. See *chincapin*.

120. *Wápatoo* (*wapato*). A bulbous root (*Sagittaria variabilis*) used for food by the Indians of the West. The word is derived from the Cree or Ojibwa (Ojibwa *wapato*, Cree *wápatow*, "a sort of white mushroom used for medicinal and other purposes; a white bulbous root"), probably the former. This Algonkian word has reached the shores of the Pacific, where it appears in the *wappatoo* ("potato") of the Chinook Jargon and in *Wapato*, the name of an island off the coast of the State of Washington.

121. *Wápití*. The elk or stag of Canada (*Cervus Canadensis*). This word is probably derived from the Cree *wápitíw*, "dirty white, grayish," in allusion to the color of the animal.

122. *Wátap*. The roots of the pine, spruce, tamarack, etc., used to sew birch bark for canoes, etc. Probably through Canadian French from Ojibwa *watap*, "root of the tamarack."

123. *Waurégan*. A word which, according to Bartlett, was in the last quarter of the nineteenth century "still local in and about Norwich, Conn.," in the sense of "fine, showy." It appears frequently in the earlier literature of New England. It is best known from the epitaph (by Dr. Elisha Tracy) on the tombstone of Uncas, the Mohegan Indian, in the burying-ground at Norwich: —

For courage bold, for things *wauregan*,
He was the glory of Moheagan.

The word is derived from the Mohican (Mohegan) *wauregan* (Massachusetts *wunnegen*), "good, fine, pleasant, delightful," the radical being the Algonkian *wan* (*wun*, *war*, etc.), "good, beautiful." As a place-name it appears in *Wauregan*, Conn.

124. *Wávy* (*wavey*). A species of wild goose (*Chen hyperboreus*). The word, which originated in the Canadian Northwest, is derived

from the Cree *wewe*, probably through Canadian French. The "blue *wavy* is another species of goose."

125. *Wéjack* (*woodchuck*). One of the names of the *pekan* (*q. v.*) or "fisher." See *woodchuck*.

126. *Wéndigo* (*windigo*). A monster, a cannibal-giant of Indian story, an Indian turned cannibal. A word still in use in northern and northwestern Canada, and the literature of that region. From Ojibwa and Cree *windigo*, "a fabulous giant."

127. *Wétowance*. A name among the Virginia-Maryland Indians for a chief or head-chief, which obtained currency with the white settlers of that region and is still known to literature. The Indian word was spelt *wiroans* by some of the early writers.

128. *Whiskey-Jack*. A name in western Canada and parts of the United States for the blue jay (*Garrulus cristatus*). The word is a corruption, by folk-etymology, as the form *Whiskey-John* also in use indicates, from *wisketjân*, the Cree name of the jay.

129. *Wicopy* (*wickopy*). A New England name of the "leatherwood" (*Dirca palustris*), also called moose-wood. The name "leatherwood" seems to have been given it from the strength and toughness of its bark, which can be made into long strips, which may be used for ropes after the Indian fashion. But the name *wicopy* does not properly belong to the "leatherwood," but to the basswood of Canada, the "whitewood" (*Tilia Americana*) of the eastern United States. Lenâpé *wikbi*, Abnaki *wigbi*, signify the stringy bark of the basswood; the basswood itself is called in Ojibwa *wikop* (or *wekopimish* (-*mish* = "tree"), which properly signifies the "inner bark" of the basswood, — the radical *kop* = "inner bark."

130. *Wigwam*. An Indian hut, cabin. This word is derived from one of the eastern Algonkian dialects, possibly Massachusetts, or perhaps Virginia. The Massachusetts *wekwoom*, like the cognate Lenâpé *wik'wam*, Micmac *wigwom*, Ojibwa *wikiwam*, "house, dwelling-place," comes from the widespread Algonkian root *wik*, "to dwell, to abide." Of recent years a *wigwam* shoe has appeared on the market. The use of *wigwam* as the meeting-place of certain secret societies is noted under *Tammany* (*q. v.*). In Colorado *wigwam* appears as a place-name. There is also in the market a "wigwam" shoe.

131. *Wigwâssing* (*weequashing*). A term not yet extinct on the New England seacoast. According to the authority cited by Bartlett, the word seems to have originated thus: "The Indians, when they go in a canoe with a torch to catch eels in the night, call it *weequash*, or, Anglicized, *weequashing*." Among the exhibits of the U. S. National Museum at the Berlin International Fisheries Exhibition, in 1880, were boat-lanterns from southeastern New England, described

as "used in bow of boat in *weequashing*, or spearing eels by night," lanterns and torches "for *weequashing*, or fire-fishing for eels, herring," etc., and "birch bark used for torchlight fishing by the Passamaquoddy Indians of Maine." The word *weequashing*, or *wigwassing*, would seem to be derived, with the English suffix *-ing* (compare the word *neeskotting* discussed above), from *wigwas*, a widespread Algonkian (Ojibwa, Cree, Micmac, Passamaquoddy, etc.) term for "birch bark," the immediate source of the word being Passamaquoddy or Micmac. The "birch bark" used in torchlight-fishing has evidently given rise to the name.

132. *Woodchuck*. One of the names of the "ground-hog" (*Arctomys monax*). At first the term seems to have been applied to the *pekan* or "fisher" (*Martes canadensis*), which is the animal specified by the Indian word, and was afterwards transferred to the "ground-hog." The word, which has been spelt in a variety of ways (*woodschock*, *woodshaw*, etc.), is derived from the Ojibwa *otchig* (*odjik*), cognate with Cree *otchek* ("fisher," *pekan*), and has been confused perhaps with *wajashk*, the Ojibwa word for "muskrat." The present form of the word *woodchuck* (as if from "wood" and "chuck"), owes something to folk-etymology.

This list of Algonkian words which have passed into the English of America contains many words, as has been said before, that belong as much to the English of England as they do to that of the New World. Already in 1861 a writer in "Blackwood's Magazine" could say that "*wigwam*, *squaw*, *moccasin*, *tomahawk*, *wampum*, *pemmican*, etc.,—all applied to articles of the Red Man's invention,—have become so familiar to us, thanks to the novelist and the traveller, that they may be considered to belong almost as much to our own as to the American vocabulary." (Vol. lxxxix. p. 423.)

The 1882 edition of Skeat's "Etymological Dictionary" recognized the following words of Algonkian origin: *Hickory*, *hominny*, *moccasin*, *moose*, *opossum*, *raccoon*, *skunk*, *squaw*, *tomahawk*, *wampum*, *wigwam*. The second volume of the "Principles of English Etymology," published in 1891, added: *Caucus*, *manito*, *musquash*, *papoose*, *sachem*, *toboggan*, and *totem*, but, for some unexplained reason, omitted *hickory*.

The list here presented does not at all claim to be perfect, but is intended as a study in "The World's Debt to the Red Man," an effort to indicate how much we of the intrusive race really owe to the aborigines of the New World.

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INCANTATIONS AND POPULAR HEALING IN MARYLAND AND PENNSYLVANIA.¹

LAST autumn I had the opportunity of making personal observations amongst the people living in the mountain valleys of western Maryland and Pennsylvania, and especially as to their ways of affording relief in many bodily ailments. It is most interesting to see the entire faith of the country patients in their sometimes called witch doctors, and the quiet acquiescence of some of the town folks in these practices. In Pennsylvania the practice is called "powwow;" in Maryland it is spoken of as "trying for it," and there is no doubt that the Maryland incantations are borrowed from the German; indeed, positive proof of this is found in South Mountain, the home of magic (of this species) in Maryland. One instance that came under my personal observation of the powwow was of a respectable and trusted workman, a foreman of a gang of ten or twelve men. He lives in a nice, clean little mountain home, and is a well-to-do man. Last autumn he got a cinder in his eye, which became very much inflamed and troublesome. The gentleman whose duty it was to inspect his work noticed its condition, and said, "Jim, I think you'd better see a doctor about that eye." Jim replied, "I don't want to see no doctor, but if I can get two days off, I'll go across the mountain, and get my eye powwowed; that's better than any doctor." The desired permission was given, and Jim set off on his two days' tramp across the mountain. He returned on time, and the eye was soon all right. He would tell nothing of the treatment, and the most that could be had from him was "she said words."

These mountain people, wherever I have met them along the Atlantic slope, are the same. They will talk to you all day about your affairs, but in an inoffensive way; of their own they are exceedingly reticent. They are sensitive, and above all things afraid of ridicule. Whenever it has been possible, I have gone amongst them, finding them a most interesting study, a strange mixture of contradictory characteristics. I have generally found that they will talk to me, and after some lengthy and embarrassing pauses or rather gaps in the conversation in the early part of the visit, I would often receive many confidences before leaving. I think the key to this has been that they saw I was genuinely sorry for them, and so I am, for the women especially. Their patchwork is their sole indulgence. I was so fortunate as to obtain from a most accomplished weaver of quilt pieces and spells much information upon "trying for it" and some of her "words." She was a gentle,

¹ Paper read before the Maryland Folk-Lore Society.

quiet-spoken woman, living in her own thick-walled stone house, very comfortably surrounded, and supplied by all that was yielded from a well-cared-for place of several acres. She practised her faith, and to her it was truly a faith.

I asked her if she made any effort to place her will in submission and supplication when she "tried for it." She looked at me in surprise, and said very seriously, "If I did n't do that, I could n't cure. That's the way I do it." She then complained, almost to tears, that "some people thought she did it in other ways, and said she was a witch, and nothing hurt her as bad as that." She had perfect faith in her powers and her formulas, and told me instance after instance where she had "tried for it," and accomplished the cure. A few typical ones I will give you. "Mostly her cases were for liver-growded children." I asked her to tell me the meaning of this term. She explained, "when they are cross and peaky, and don't grow, just cry all the time." "A wheal in the eye" was another, as in the powwowed eye in Pennsylvania; also all kinds of hemorrhage. "Botts in horses," I asked. "Oh, yes, often cured them and burns and cuts of all kinds." She could always blow the fire out. The practice of treating burns by words, blowing, and movements of the hands, is very general in the mountains, and I have always been able to trace it to German origin.

Not long since a visitor in a house where I was staying was very anxious "to try for it" on an inmate of the house, who had been badly burned, but in this case the family physician had forestalled him. Words often used are these:—

"Clear out, brand, but never in. Be thou cold or hot, thou must cease to burn. May God guard thy blood, thy flesh, thy marrow, and thy bones, and every artery, great and small. They all shall be guarded and protected in the name of the Father, the Son, and the Holy Ghost."

Erysipelas can be cured by taking a red hot brand from the fire, and passing it three times over the person's face, saying the words. This ordeal by fire was not fancied by some of the patients, so my witch told me; she sometimes put coals on a shovel, and waved it over the face, saying,—

"Three holy men went out walking,
They did bless the heat and the burning,
They blessed that it might not increase,
They blessed that it might quickly cease,
And guard against inflammation and mortification
In the name of the Father, the Son, and the Holy Ghost."

My witch was especially proud of her ability to stop hemorrhages, and here comes in the absent treatment. She said it was not neces-

sary for her to see the patients ; they might be far away. Only the first name must be known and pronounced exactly, also the side of the body from which the blood came, the right or left side ; this was essential. "She always stopped it." Not long before I talked with her, she had been called between midnight and morning to go to a young man some miles away, who was bleeding severely. He had had a number of teeth extracted, and when the messenger left was "pretty near dead ;" nothing stopped the blood. She asked for the necessary information (his name, and which side of the mouth was bleeding), then told the messenger to go back, — she would "try for it." When he reached home, the bleeding had stopped, and when she inquired the time of relief, found it was just after she had said her words. Two formulas for stopping bleeding are :—

On Christ's grave grows three roses ;
The first is kind,
The second is valued among rulers,
The third stops blood.

Stop, blood, thou must, and, wound, thou must heal,
In the name of the Father, the Son, and the Holy Ghost.

Another charm : As soon as cut, say, "Blessed wound, blessed hour, blessed be the day on which Christ was born. In the name of the Father, the Son, and the Holy Ghost."

Not so fortunate as my witch were some other practitioners of this method, as related to me by a prominent physician of a city near by. In reply to my question, whether he saw anything of their customs, he assured me that I would be astonished at some of the people who used them. One case he related was of a woman who lived a few miles out in the country, and who had violent bleeding from the head. A young boy who was thought to have great powers of cure was called in to "try for it," but failed to relieve the visibly sinking woman. Dr. A. was summoned, and with much difficulty succeeded in arresting the trouble. For some days she improved, but the hemorrhages returning, the boy was sent for ; some hours were lost "trying for it," and upon failure, Dr. A. was again called and arrived in time to see her die. More fortunate was another of Dr. A.'s patients who was ill with erysipelas. He was a man in middle life, a thriving merchant, educated and intelligent. He followed the doctor's directions with fidelity, and recovered, but not to Dr. A. belonged the undivided honors of healing. The fire brands and the words had been used *sub rosa*, and "of course they helped."

After my second or third visit to the gentle witch, who was pretty, rosy, and plump, she told me how she had learnt to "try for it." When a child she had been adopted by an aunt who had married a "Ger-

man man," and he had taught her how to use the words, how to speak them, how to move her hands (much value is attached to the movements of the hands), and, dying, bequeathed her his precious book. She showed me the book, which had been translated from the German in 1820. The preface stated that the translator had put it into English greatly against his wife's wish, but he was old, he had no one to leave his book to, and he did not wish his wonderful knowledge to die with him, and accordingly translated it into English, which was generally spoken about him.

My witch would not part with her book. No, she must leave it to her daughter. She *could* not sell it; money could not buy it. If she had no daughter, she would give it to me, but could not sell it. I might study it all I wanted, but she could not part with it. All blandishments failed, and I came away without the book, but she told me of an old man who had another copy. A long drive to his home yielded the same result. Since then I have instituted a search, but no other copy has yet been found. I am still looking for it.

I will add a few more spells of interest. One for making a divining rod is as follows: In the first night of Christmas, between eleven and twelve o'clock, break off from any tree a young twig of one year's growth, in the three highest names, facing toward sunrise. Whenever you apply this wand in searching for iron, ore, or water, apply it three times. The twig must be forked, and each end of the fork must be held in each hand, so the third and thickest end must stand up, but don't hold it up too tight. Strike the ground with the thickest end, and that which you desire will appear immediately, if there is any in the ground where you strike. The words to be spoken are as follows: "Archangel Gabriel, I conjure thee in the name of God the Almighty to tell me if there is any water here or not. Do tell me." If you wish iron or ore, use either word in place of water. Other words to be spoken, when breaking the twig, are: "Divining wand, do thou keep that power that God gave thee in the very first hour." In case any one wishes to use "words," and "trying for it" in fever, the following method is efficacious: "Good morning, dear Thursday. Take away from (mention the name) the seventy-seven-fold fevers. Oh! thou dear Lord Jesus Christ, take them away from him in the name of the Father, the Son, and the Holy Ghost." This must be used on Thursday for the first time, on Friday for the second time, and on Saturday for the third time. Each time the prayer of faith is to be said thrice, and not a word dare to be spoken to any one until the sun be risen. Neither dare the sick person speak to any one until after sunrise, nor eat pork nor drink milk, nor cross running water for nine days.

The examples which have been given serve to exhibit the prevalence of credulity and superstition. That systematic plans for working upon superstitious beliefs find victims as numerous as at any earlier time would be further illustrated by a collection of clippings from daily papers; a few such, taken from the columns of the "Baltimore Sun" during the past year, may be cited, as further indications that confidence in signs, charms, and omens is much more general among partly educated people than we are willing to believe.

In the "Sun" of November last was a two-column notice of alleged impositions practised upon the public at large by a mental priestess of shrewd business capacity, who, according to the "Chicago Record-Herald," has been at the head of one of the most gigantic frauds ever operated in America. She was first heard of in Chicago, moved to Georgia, and some time, soon after 1893, settled in Florida, but is little known in that State. Her patients were obtained through advertising in papers in other parts of the country, stating she could cure all ills. Circulars sent on application promised relief from blindness, deafness, consumption, heart disease, even poverty, and all for three to five dollars a week, or five to ten dollars a month. It was not necessary to see her, only to make a union of thought with her. She directed the patients to go to some quiet spot at a designated time, divest their minds of all cares in the world, and centre their thoughts on the curer, Mrs. Williams, in her home at Seabreeze, Fla. The patient had only to believe in her, and from her ideal brain and vigorous health the overflow was sufficient to cure all who made themselves subjective to her influence. Thousands of persons wrote to her, — money came pouring in. An entry in her books in 1897 showed a jump in receipts from nine hundred to three thousand dollars a month, with a side-note on the margin, "this is pretty good business." Subsequent entries evidenced receipts from five thousand to eight thousand dollars a month.

The patients wrote from all parts of the United States, Canada, British Columbia, England, South Africa, Australia, Ireland, Germany, and France, the demands for cure running the gamut of human ills. According to this clipping, in six or seven years the nice little sum of a million dollars was amassed, net profit from thought, connection, and credulity. It seemed almost a pity that at this juncture the Post Office Department should cruelly interfere with the exercise of this lady's remarkable monetary talents by issuing a fraud order, and stopping all mail addressed to her. After further legal proceedings, she was arraigned for trial at Jacksonville, Fla., at the December term. In prosecuting her the Government will not attack mental science as a science, but will endeavor to

prove her one aim was to secure money, and that the imaginations of her patients were the only things that might give them relief from the thousand and one ills they asked her to cure.

While this comedy of painful absurdity above referred to was being played in this country, a transaction of similar nature, but with darker fanatical features, was being enacted in London. The papers of October 11, 1901, mention the continued hearing of the charge against Theodore and Laura Jackson, better known as Horus and Ann O'Delia Diss Debar, who have conspired to defraud women of money and jewelry by fortune-telling, Theodore claiming he was Christ returned to earth.

On the same date, October 11, is a strange story from Louisville, Ky. A physician, Alfred C. Lemberger by name, was called to see a child whom he pronounced suffering from diphtheria. He filled the requirements of the law, placarded the house, and enforced sanitary measures to which the family bitterly objected. Later the child died, after which one of the family visited the doctor "to wish him ill," saying, "within nine days your fine mare will die, the colt that you value will also die, your last hunting dog will disappear, and then you will die." So far the story was told by the doctor, at a small card club of which he was a member, withholding the woman's name. In due time, the colt, dog, and mare died and disappeared, and on the evening of the ninth day, Dr. Lemberger fell dead of heart disease. Physicians say that the woman probably caused the man's death by psychic force.

Passing to humbler walks of life, in November a poor, old woman sitting by her window in her lonely mountain cabin at Big Otter, Clay Co., Va., was fired on and instantly killed. A man arrested on suspicion confessed to the deed, claiming that at different times during the past three months he had been ridden by her all over Clay and Calhoun counties in witch fashion. On one occasion the old lady's house appeared to him to be a blacksmith's forge, and he was compelled to shoe his horse there at night. On a certain time the witch appeared and told him that "that would be the last time he would ever shoe his horse," and in a day or two afterward the horse died.

From Shamokin, Pa., comes a story of how Dr. Jacob Shuck treated an old lady by killing a black cat in the cellar, saying it had ninety-nine devils in it, and while it lived, he could not break the enchantment that encircled the sick woman. His intelligent treatment did not save the life of the patient, and Dr. Shuck is now charged with practising witchcraft.

In a recent number of the "Sun" is related the woes of Cara Merkle, whose appearance justified the accusation under which she

was suffering, of being a witch, but which she denies, and says she is only a plain washerwoman. Living in the house with her is a Greek family with a very ill baby, the probable death of which Cara is accused of causing by her evil eye. To the family this is perfectly evident and proven, for a week before it was well and happy, and Cara picked it up from the floor, saying, "Oh, what a pretty baby!" Now, in passing again through their rooms, the distressed father and mother seized Cara, and shook her, and would not let her go until she would spit in the sick baby's face, thus annulling the influence of her evil eye. Fearful of her life, in case the child died, Cara sought advice and protection in the Southern police station.

In January there was great excitement in "little Italy," in New York, over a devil child who inherited a curse, was currently reported to have horns, green eyes that flashed fire, cloven feet, and, when only two days old, was known to have caused the death of a child next door, whose throat bore the marks of tiny impish fingers.

About the same time a similar report was in circulation in Baltimore, but a visit to the maligned infant developed the fact that it was in no way different from other children a few days old.

It has been considered as beyond the province of this paper to touch upon negro superstitions ; if any one notices the daily papers, he will see that it is exceptional when something cannot be found bearing on the subject.

Letitia Humphreys Wrenshall.

BALTIMORE, MD.

RECORD OF AMERICAN FOLK-LORE.

NORTH AMERICA.

ALGONKIAN. *Arapaho*. Dr. A. L. Kroeber's "The Arapaho," published in the "Bulletin of the American Museum of Natural History" (N. Y.), vol. xviii. pt. i. (September 3, 1902), pp. 1-150, which consists of a "General Description" (pp. 3-35) and a detailed account of "Decorative Art and Symbolism," and is illustrated with 46 figures in the text and 31 plates, is the most valuable and comprehensive monograph we possess dealing with these outliers of the great Algonkian stock, the best previous account being that printed by Mr. Mooney in connection with his monograph on the "Ghost-Dance Religion" (Fourth Ann. Rep. Bur. of Ethnol.). The second part of the subject the author had previously dealt with less exhaustively in his "Symbolism of the Arapaho Indians" (Bull. Amer. Mus. Nat. Hist. vol. xiii. 1900, pp. 69-86) and "Decorative Symbolism of the Arapaho" (Amer. Anthropol. n. s. vol. iii. 1901, pp. 308-336), which last was reviewed in this Journal (vol. xiv. 1901, pp. 300, 301). A valuable section of this study is the summary on plates xxvi.-xxxi. with 458 figures of all the symbols discussed in the body of the essay and the group-lists with tables of occurrences of each symbol on pages 140-143. Of the symbols in question, 45 relate to animals; 10 to plants; 173 to the earth and its characteristic features; 55 to water, etc.; 40 to heavens, light, fire; 149 to manufactured articles, implements, weapons, ornaments, etc.; 27 to abstract ideas. In the interpretation of decorative designs much individuality is apparent, and there appears to be "no fixed system of symbolism in Arapaho decorative art." Hence, too, there exists "the almost infinite variation of the decoration," and, "narrow as are the technique and scope of this art, almost every piece of work is different from all others." There seems also to be "no attempt at accurate imitation, no absolute copying." An Arapaho woman, we are told, "may make a moccasin resembling one that she has seen and liked, but it is very seldom that she tries to actually duplicate it." The variation in certain ceremonial objects and objects decorated with a more or less fixed tribal decoration (tents, robes, bedding, cradles) is small, but Dr. Kroeber "does not remember to have seen two common objects that were exactly identical, or intended to be identical." Among the Arapaho color symbolism seems to be about as follows: "*Red* represents most commonly blood, man, paint, earth, sunset, or rocks. *Yellow* denotes sunlight or day, or earth. *Green* usually symbolizes vegetation. *Blue* represents the sky, haze, mist, fog, or smoke, distant mountains, rocks,

and night. *White* is the normal background ; when it has any signification, it denotes snow, sand, earth, or water. *Black* and *brown* rarely have any color significance ; they are practically not used in Arapaho decorative art except to give sharpness of outline to colored areas, and occasionally in very minute figures. *Water* does not seem to be associated very strongly with any color. *Clouds* are as rarely symbolized by color as by forms." The connection between decorative symbolism and the religious life of the Indian is so close that it "cannot well be overestimated by a white man." The ethnographic part of this monograph is particularly welcome, since it gives us new and accurate information upon many topics. Among the subjects briefly discussed are : Language, tribal divisions and names, sociology, terms of relationship (a list is given on page 9), sexual taboo, inheritance, courtship and marriage, adultery, menstruation, nursing, cradles, death and funeral and mourning customs, giving presents, *haxúvan* or *berdaches*, insanity, smoking, hunting, war, fire-making, pottery, skin-dressing and rawhide, hair-dressing, face-painting, clothing and ornament, sacred bags of the women and their legend. According to Dr. Kroeber, "Cheyenne, Arapaho, and Ojibway are all about equally different one from another. Arapaho and Ojibway seem to differ a little more from each other than each varies from Cheyenne ; but Cheyenne is by no means a connecting link between them." Arapaho "varies from Ojibway, Cheyenne, and eastern languages largely on account of regular and consistent phonetic changes," while Blackfoot "gives the impression of being corrupted, or irregularly modified lexically." The author is also of opinion that "the Cheyenne appear to have been more lately in connection with the Ojibway or kindred tribes, as is also indicated by several resemblances in culture." The Arapaho had five subtribes, each having a dialect of its own. The Arapaho word for "white man" is *niĥ'á'nçan* ("spider"), a term applied also to "the mythic character that corresponds to the Ojibway Manabozho." Among the Arapaho a brother-in-law and sister-in-law often joke and tease each other. Courtships are kept secret until the formal asking by the man's relatives. The name of the dead "was as freely mentioned as that of the living." Three semi-ceremonial practices of note exist, piercing the ears, cutting the hair over the forehead, and cutting the hair on one side, the first of which "counts for more than the other two." Intoxicants "seem to have been lacking formerly," but of late years "mescal worship" has spread among the Arapaho. With the Arapaho, "their most sacred tribal object is a pipe ; that, according to their cosmology, was one of the first things that existed in the world." The Arapaho had "light cages of willows in which children were transported on *travois*." The art of pottery "must have completely

gone out of practice some time ago, as no traces of it remain." Face-painting generally signifies "happiness, or wish for happiness." A brief abstract cannot do justice to the data contained in this excellent monograph, which needs to be read in full.

ATHAPASCAN. *Navajo*. The article of Mr. G. H. Pepper in "Globus" (vol. lxxxii. 1902, pp. 133-140) on "Die Deckenweberei der Navajo-Indianer," which has 10 illustrations, is the same as "The Making of a Navajo Blanket," noticed in this Journal (vol. xv. 1902, p. 118).

ESKIMO. In the "American Antiquarian" (vol. xxiv. pp. 221-223) for July-August, 1902, Mr. James Wickersham writes briefly of "The Eskimo Dance-House." The author describes a "you-wy-tsuk" dance in a "kozge," or dance-house, of the Eskimo village of Kingegan at Cape Prince of Wales, given by a young chief. Also the feast that followed. There are two kozges in the village. The *kozge* "is the man's house, and is only visited by women on such occasions as when they hold public dances, and invite the women." It is the men's club-room, workshop, gambling house, gymnasium, theatre, church, etc. It is "the only place of public assembly in the village, and is built and maintained by the community."

HAIDA. Dr. J. R. Swanton's paper, "Notes on the Haida Language," in the "American Anthropologist" (n. s. vol. iv. pp. 392-403) for July-September, 1902, contains (p. 401) the Indian text, with interlinear translation and explanatory notes, of a brief Haida tale.

KITUNAHAN. In his paper on "Earlier and Later Kootenay Onomatology," published in the "American Anthropologist" (n. s. vol. iv. 1902, pp. 229-236) for April-June, 1902, A. F. Chamberlain treats of the etymologies and meanings of the Kootenay words for adze, ankle, bag, bed, boots, braces, broom, brush, buckle, butter, candy, chain, chimney, clock, cloth, coat, cows, doctor, doll, door, evening, flower, hammer, handkerchief, handle, hat, house, lamp, maize (ear), mat, match, meteor, moon, nail, peach, poor, rich, salt, sea, silk, soot, tobacco, whiskey, wife, yeast. In the discussion of these words it is shown how "some represent the older (and, in many cases, simpler) terms, and others the later and often more complex developments." The former sometimes exhibit the more natural, the latter the more artificial, regular, and grammatical side of the language. The ones, too, stand for the more ancient things of an indigenous character, the others for those whose origin or introduction is more or less due to contact with the whites. — In the same issue of the "Anthropologist" (pp. 348-350), the same author writes briefly of "Geographic Terms of Kootenay Origin." Twenty-four place-names mentioned in the records of the survey of the northwestern boundary of the

United States, 1857-1861, are identified as Kootenay, and their etymologies given, where known.

PUJUNAN. *Maidu*. Dr. Roland B. Dixon's "Maidu Myths," published in the "Bulletin of the American Museum of Natural History" (N. Y.), vol. xvii. pt. ii. (June 30, 1902), pp. 33-118, is the record of the myths of a northeastern Californian Indian people, who, by reason of their language, constitute an independent stock. Their social organization "shows apparently a complete lack of any clan organization or totemic grouping." Their chief religious ceremonies seem to have been "the initiatory ceremonies for the boys or young men at or about the age of puberty, and the great annual 'burning' for the dead." Of these initiations (best developed with the northeastern branch of the stock) we learn (p. 36): "Not all boys go through the ceremony, the ones who are to undergo it being chosen by the old men every year. After initiation, the men were known as 'Yě'poni,' and were much looked up to. They formed a sort of secret society, and included all the men of note in the tribe. The ceremonies were more or less elaborate, involving fasts, instruction in the myths and lore of the tribe by the older men, and finally a great feast and dance, at which the neophytes for the first time performed their dances, which were probably received through visions." The ceremony of "burning," it appears, "was not that of the body of the dead, but of offerings of various sorts, — a common ceremonial for the dead, in which the whole village or several villages joined." It is interesting to read that "from various accounts, it would seem that at times the widows attempted to throw themselves into the funeral pyres of their husbands, and also burned themselves severely at the 'burnings.'" Except a few, the myths here printed (all in English) were told in the English language, and "are almost exclusively from the two northern sections of the stock." Besides 21 myths of other subjects, Dr. Dixon records 16 brief coyote tales. The longest myths are the Creation Myth (39-46), which suggests Algonkian analogues, and in which Turtle, Father-of-the-Secret-Society, Earth-Initiate, Coyote (and his dog Rattlesnake) figure; Earth-Namer (46-51), telling why man has to work and die, and of Kō'doy-anpě (Earth-Namer) or cleaner-up of the earth; The Conqueror (51-59), a boy-hero story; Kū'tsem Yě'poni (59-65), another boy-hero tale; The Search for Fire (65-67); Thunder and his Daughter (67-71), elder brother story with some remarkable incidents in the way of overcoming obstacles, etc.; The Loon Woman (71-76), a very curious love-story; Sun and Moon (76-78), telling why we have day and night. The other shorter stories tell of Bear and Deer; Coyote and his numerous adventures; the Fish-Hawk and the Two Deer-Ticks; the Tólowim Woman and the Butterfly-Man; the Mountain-

Lion, the Robin, and the Frog-Woman; the Cannibal Head; the Stolen Brother; Lizard and Grisly Bear; the Skunk and the Beetle; the Wolf makes the Snow Cold; Thunder and his Daughter; Hup-toli; Big Belly's Son; Mountain-Lion and his Wives, — these last two occupy pages 102-105 and 105-109 respectively. On pages 110-118 Dr. Dixon gives commendable abstracts of all the myths printed in the fore part of the paper. An adequate comparative discussion of the Maidu mythological material is, as the author remarks, as yet impossible, since, "with the exception of the Wintun and Yana, we know practically nothing of the myths of the neighboring stocks of California, Oregon, and Nevada." The coyote myths, especially, must be studied in connection with their cognates from California to British Columbia. Many of the myths of the Maidu have such curious features that it is to be hoped that the Indian texts in full may be some day recorded for thorough-going comparative study. This excellent piece of work was done under the auspices of the Huntington California Expedition. The Maidu are certainly a very interesting people, no less in mythology than in sociology.

UTO-AZTECAN. *Hopi*. In his article on "Minor Hopi Festivals" in the "American Anthropologist" (n. s. vol. iv. pp. 482-511) for July-September, 1902, which is illustrated with 5 plates, Dr. J. Walter Fewkes describes, with some detail, the war-festival at Walpi (room of war-god, preliminary assembly, meeting of warriors, war-altar, war-idols, etc.), the war-dance, the war-festival at Hano, the lesser Mamzrauti (altar, public dance, female actors, male personator), the winter sun prayer-stick making (songs and prayers), the buffalo-dance or *mucaiaisti* (buffalo-maids and -youths), the children's dance. According to Dr. Fewkes: "A comparative study of the Hano war-idols reveals a likeness in shape and in name between them and the images used in certain Rio Grande pueblos. This should be expected when it is considered that Hano is a Tanoan pueblo. These likenesses favor the belief that the form of the war-cult which they illustrate was derived from New Mexico." Another point of importance is this: "While, as a rule, ceremony is less mutable than mythology, and far more conservative than explanation of rites, both ritual and mythology slowly change with advancement in culture. A prominent element in the mutation of ceremony is synecopation — the dropping of rites at one stage of progress being deemed essential. The Hopi ferial calendar is full of these modifications, which often change the whole aspect of the ritual. This is apparent when we compare the same festival in different Hopi pueblos where slight initial changes have grown into radical differences. It is also seen when we compare the present festivals with those of the same pueblo in the past" (p. 493). On page 495 we learn that the Hopi *wimi*

"corresponds to '*orenda*,' or that phase of magic power so well defined by Hewitt, but, unlike it, is used both objectively and subjectively." In the altar of the lesser Mamzrauti the "mother," "father," and "children" are represented. The existence of a buffalo cult among the Hopi is due to the fact that they are "a composite people, partly consisting of descendants of those who once lived near where these animals were hunted." The buffalo-dance is on the decline among the Hopi. At Walpi on January 16, 1900, Dr. Fewkes witnessed a juvenile *Katcina* dance, called *Wahikwinema*, or "Go-throwing dance," — so named because at its close one of the participants throws piñon nuts to the assembled spectators." Of this ceremony he remarks (p. 509): "One or more of the participants may have had a knowledge of the fact that real *katcinas* are simply representations of gods, but the majority believed, as do all Hopi children before the ceremonial flogging by which they are initiated, that the masked beings which from time to time perform in the public plazas are as truly realities as is 'Santa Claus' to some of our own children." The secular festivals and customs of the Hopi are numerous and interesting. Further may be mentioned, "a pretty little custom at the time of wood-gathering," the festivals attendant upon rabbit-hunts, planting and "harvest home" festivals, salt-gathering festivals, game festivals, strictly family festivals, house-building ceremonies, etc. These need to be recorded at once, for "Hopi aboriginal life is fast fading into the past." A great festival, says Dr. Fewkes, is "a mosaic added to by incoming clans or abbreviated by the death of others." — *Huichol*. Dr. Eduard Seler's article in the "Mittheilungen der Anthropologischen Gesellschaft in Wien" (vol. xxxi. 1901, pp. 138-163) on "Die Huichol-Indianer des Staates Jalisco in Mexiko," which is illustrated by 12 text-figures, is a critical *résumé* of Lumholtz's "Symbolism of the Huichol Indians" (Mem. Amer. Mus. Nat. Hist. vol. iii. Anthropol. i., N. Y., May, 1900) reviewed previously in this Journal with some detail. The presence among the Huichol of the *caramba* or *quijongo* Dr. Seler attributes to borrowing, — Lumholtz thought it to be of native origin. From his own archæological researches Dr. Seler is able to add to the parallels between Huichol and ancient Nahuatl culture. — *Nahuatl*. Dr. Eduard Seler's article on "Die Ausgrabungen am Orte des Haupttempels in Mexiko," in the "Mittheilungen der Anthropologischen Gesellschaft in Wien" (vol. xxxi. 1901, 113-137), besides giving an account of the recent excavations in the Calle de las Escalerillas in the city of Mexico and the finds of various objects presumably belonging to the chief temple of the old Aztec city, discusses the nature and structure of the building. The article is illustrated with 20 text-figures. The plan in the Sahagun MS. (of

Madrid) is considered in detail. During the course of the excavations, stone figures, clay utensils, gold ornaments, the remains of a tower, an altar-like structure, etc., were discovered. Also numerous smaller objects, carved wooden drums, shell-trumpets, clay whistles, masks, and the like. Among the deities represented in the figures are: the rain-god, god of games, fire-god, wind-god, etc. These discoveries are of considerable importance in connection with the topography of old Mexico and the character of the chief temple.

YUMAN. Mohave. To the "American Anthropologist" (n. s. vol. iv. 1902, pp. 276-285) for April-June, 1902, Dr. A. L. Kroeber contributes a "Preliminary Sketch of the Mohave Indians," — which people were visited by him in 1900 and 1902. Habitat, dwellings, industries, social system and organization, religion and shamanism, dreaming, funeral customs, songs and dances, symbolism, taboos, mythology, art, etc., are briefly treated. According to the author, "the most distinctive feature of the culture of the Mohave seems to be the high degree to which they have developed their system of dreaming and of individual instead of traditional connection with the supernatural," — indeed, the importance of dreams in their religion "probably finds no parallel in any other region of the continent." This is a noteworthy element of Amerindian primitive religion and one to which more attention ought to be given. It suggests comparison with the individualism in allied matters of the Omaha. The Mohave have a loose internal social organization, but there exist evidences of "either an incipient or a decadent clan system." The sense of racial aloofness suggests what McGee has reported of the Seri. Their religion "consists far more of individual relations with the supernatural than of tribal or fraternal ceremonies." Dreams are the cause of everything that happens, and "the dreams that give supernatural powers or knowledge are supposed to occur before birth and in infancy." Medicines are little used, "the chief means employed are singing, laying on of hands, and blowing accompanied by a spray of saliva." The dead are burned, and there is a ceremonial mourning. Ceremonies known as "salt-singing," "crow-singing," "cane-singing," "turtle-singing," etc., are in vogue. The sacred number is 4. Masks seem not to be used, and "other ceremonial paraphernalia are very few and slight." Like ceremonialism, symbolism and fetichism are both but slightly developed. The chief myth is a "younger brother" story, mythical only in parts. Mohave mythology "in its fundamental nature resembles closely the mythologies of the Zuni, Sia, and Navaho." Art is confined largely to "crude painted decorations on pottery." In cultural affinities the Mohave belong half to the Southwest and half to California.

ZAPOTECAN. Leopoldo Batres's "Explorations of Mount Alban,

Oaxaca, Mexico" (Mexico, 1902, pp. 37), is illustrated by 31 text-figures, 9 pages of Zapotecan and other symbols, 2 plans and 1 folding plan, and 25 plates (chiefly of hieroglyphs and sculptures), relating to the ancient structures (temples, mortuary chambers, etc.) of Monte Albán some five miles southwest of the city of Oaxaca, attributed to the Zapotecs, — but this region was probably, as many of the remains suggest, a meeting-place of Zapotecan and the Mayan cultures. Pages 19–22 are devoted to "The Tiger and the Sacred Nose," noting the prominence in Zapotecan sculpture of the tiger and the exaggerated nose (sometimes double, twisted, etc.). The jade amulets found (p. 25) are thought to be of Mayan origin. Of the symbols discovered the author remarks that he has considered it his duty "to present to the scientific world, duly codified, the Zapotecan art of writing of Mount Alban and some other places of the valley of Oaxaca." To the student of Central American hieroglyphics the plates of this volume are its most valuable part.

ZOQUEAN. *Mixe*. Francisco Belmar's "Estudio del idioma Ayook, o Mixe" (Oaxaca, 1902, pp. xxxiv. + 205 + 26), besides a grammar and dictionary of the Mixe language of the State of Oaxaca, contains (pp. vi.–viii.) brief notes on industries, food, festivals, while pages viii.–xiv. are occupied by an extract from Dr. Gillow's (Archbishop of Oaxaca) "Apuntes Historicos," dealing with "Idolatrias y supersticiones que existen todavia hoy en los pueblos de Cajonos y demas de sus alrededores." Among the items therein noted are the famous idol of Mixistlán and other like objects of popular veneration, folk-beliefs relating to murder, rain, lunar phenomena, funeral customs, *chupadores*, witches, etc. Among the Christian Indians, evidently, a very large mass of heathenism still survives.

CENTRAL AMERICA.

MAYAN. *Maya*. In "Globus" (vol. lxxxii. 1902, pp. 140–143), E. Förstemann has a brief article on "Der zehnte Cyklus der Mayas," in which he treats of the equation of the Maya years with those of our own era. The tenth cycle of the Mayas begins 1138 A. D., and ends with 1533 A. D., according to Förstemann, and between these numbers lie all those which give the date of the monuments, — indeed, the Maya monuments hitherto discovered may be placed between 1306 and 1508 A. D. — In the "Verhandlungen der Berliner Gesellschaft für Anthropologie" (1902, pp. 105–121) the same authority has an article on "Die Kreuz-Inschrift von Palenque," in which the various glyphs are discussed in detail. The author gives the results of his investigations of the Palenque cross inscription during the last five years. Förstemann thinks that the four signs A, B, 11–12, give the general content of the inscription, which is con-

cerned essentially with the results of warlike expeditions. — In the "American Anthropologist" (n. s. vol. iv. pp. 237-275) for April-June, 1902, Mr. G. B. Gordon writes in detail "On the Use of Zero and Twenty in the Maya Time System," — an article illustrated with 4 plates and 13 text-figures. The author seeks in particular to demonstrate that "a certain form of hand stands in the inscriptions as a symbol for 20." Moreover, "the fact that the forms of symbols which we find doing duty for 0 suggest the number 20 would be explained on the ground that they were originally symbols for 20, which were ultimately set apart to serve in another capacity, just as words change their meaning, — a very natural process and a very familiar one." Mr. Gordon suggests that "the 'quadruple symbol' and the two forms in which the hand appears originally stood for 20, and afterward became signs for 0." Pages 263-275 of this article are occupied by the thirteen tables of the annual calendar constructed according to the plan approved by Mr. Gordon. At pages 259-261 the author discusses the question of the age of the ruins of Copan and Tikal. The diverse interpretations of the Tikal tablet make its date vary from 1770 A. D. to 2000 B. C. Mr. Gordon inclines to a rather ancient date. — In his "Calendario de Palenque. Los signos de los dias" (Mexico, 1902, pp. 42), a memoir presented to the Thirteenth Congress of Americanists (N. Y. 1902) and printed in Spanish and English (parallel columns), Señor Alfredo Chavero, after discussing the previous attempts at interpreting the Palenque "calendar," particularly that of Gunckel, reaches the conclusion that "the signs of the days of the Palenque calendar were the same as those of the Maya calendar." — Teobert Maler's "Yukatekische Forschungen," which occupies two entire numbers of "Globus" (vol. lxxxii. 1902, pp. 197-230), and is dedicated to the Thirteenth Congress of Americanists (N. Y. 1902), is furnished with 22 illustrations (4 full-page). A variety of ruins and ancient buildings are described: The Castillo of Chacbolai, visited in 1888; the temple-palace of Chácmultun, with phallus-figures on the frieze; the palace of Ichpich, examined in 1887; the "palace of the inscriptions" at Xcalūmkin, a very remarkable structure; the palace of Maler-Xlabpak; the temple-palace of Xcavil de Yāxché; the castillo and other buildings of Yāxché-Xlabpak; the palace of Xculoc with the incomplete figures of its frieze, and a similar palace, with other buildings, at Chúnhub; the two-roomed building with small columns at Almuchil; the Maiandratainea palace and other ruins at Xkálupōcoch; the little snake-head palace of Itsimté; the half-column palace of Tantah; the two-roomed building of Yakal-Chuc; the ruins of Xlabpak de Santo Rosa, with their stucco work and the palace and temple of Xtampak; the palaces and other buildings of Dshkabtun; the temple

of Dsibiltún, etc. These numerous ruins were visited at various periods from 1887 to 1895. The ruins of Xcalūmkin are of great importance, since, "with the exception of Chichen-Itza and Tikal, stucco figures and inscriptions are rare in the peninsula of Yucatan." — *Kekchí*. Mr. Robert Burkitt's article in the "American Anthropologist" (n. s. vol. iv. pp. 441-463) for July-September, 1902, contains much folk-lore. On pages 442, 443, are the Indian and English texts (with explanatory notes) of "a prayer to the Earth before sowing," — with a longer variant (pages 443-445); pages 445-447, the words of a curse "in the name of him of 13 horns, of 13 hills and valleys, and of the Devil;" pages 447-451, a sample of "the quaint language of medicine talk;" pages 452-455 are occupied with text and translation from a treatise on tobacco-planting; pages 456-459 by discussions of the Kekchí numerals; and pages 459-462 with lists of Indian surnames, and a few town-names, with translations where known. For such prayers as the one cited "there is no set form." Thirteen is "a favorite number in medicine talk." The Kekchí have "hereditary surnames, some with a meaning in the language and some without; the latter have a meaning in some other language." The author's list of "the surnames of the people who now speak Kekchí" numbers 174. We are further informed that "there is no Kekchí meaning in the names of certain venerated mountains; though spoken of with the Kekchí prefixes *mä* (old man, 'mister'), *xäan* (old woman, 'mistress') :—

Xäan itsam, northwest of Cajabón.

Mä kojaj, north of Carchá.

Mä siyah, west of Senahú.

Mä xukaneb, southeast of Cobán."

Most places in the Kekchí country "have Kekchí names, frequently taken from some plant or animal about the place; but some principal towns have no meaning." It is evident that changes have taken place in the Kekchí vocabulary in the course of time. — *Quiché*. Juan F. Ferráz's "Lengua Quiché Sintésis Trilingüe" (San José, Costa Rica, 1902, pp. viii + 24), in Spanish, French, and English, is an ingenious attempt, by manipulation of phonetics and radicals, to show that the "Quiché is an *artificial tongue*, scientifically construed, by a marvellous method, on roots taken principally from *Huastec*, *Aztec*, and *Maya* languages, and in short might we proclaim it an *American Volapük*." To this tongue, which "the *Nahuals*, the learned men of that race, consciently built and with wonderful art ornamented this marvellous construction, commencing with the elements of other less perfect languages, until they produced this most astonishing linguistic monument," the author thinks he has "discovered the *Master Key*," a key which will also "open" the Maya-Quiché hieroglyphics. — *Tzutuhil*. According to Dr. Otto

Stoll, in his "Die ethnische Stellung der Tz'utujil-Indianer von Guatemala" (1901, pp. 33), which appears as Festschrift der geographische-ethnographischen Gesellschaft in Zürich, the language of the Tzutuhil Indians is little more than a dialect of Quiché.

WEST INDIES.

CARIB. In "Notes and Queries" (Manchester, N. H.) for June, 1902 (vol. xx. pp. 179, 180), Mr. L. H. Aymé writes briefly of "The Forgotten Language of the Caribs." Of the Caribs "nothing now remains except a doubtful handful in the island of Dominica and some equally doubtful villages on the Mosquito coast." Besides the *alabouikele alamoulou*, or men's language, used by all the people, and the *alabouikele ghegueti*, or women's language (used by the women only in conversation among themselves), there was "a secret language known only to the tried warriors and old men," used by them only on occasions of special importance. The name of the women's language, *alabouikele ghegueti*, signifies literally "rainbow (*ghegueti*) speech."

CUBA. In his article published in the "Bulletin of the Free Museum of Science and Art" (Phila.), vol. iii. No. 4, 1902, pp. 185-226, Professor Stewart Culin gives an account of his search in 1901 for "The Indians of Cuba." When he visited Cuba in 1875, Dr. Bastian of Berlin went to El Caney, where a number of Indians were said to be living. Here he made some measurements, explored a cave, etc. Professor Culin found José Almenares Argiello, the man particularly examined by Bastian, — the only one he considered to be full-blood, — now 112 years of age according to his own belief. The only Indian word he could recall was *Bacanao*, the name of a river. The Indians were said also to be found at Yateras in the mountains northeast of Guantánamo. According to Señor Ysalgué, "the Yateras Indians were not descended from the original inhabitants, who had all been killed off by the Spaniards, but from Indians from Santo Domingo, who accompanied the Spanish soldiers to Cuba some sixty years ago." The rarity of prehistoric objects in Cuba is noted on page 202. No "wild Indian tribes" were found near Santiago. At Yara, near Baracoa, is an Indian village described at pages 205-209. The author gives a list of objects with Indian names, with references to Pichardo. When interrogated "the only Indian word they could at first remember was *casavite*, a large flat bread, made from a big dark root, the casava, which is sold in the town," but later, "the guard's father recalled *yumuri*, which, he said, meant 'I am going to die;'" but this is given on page 215 as *yo mori*, Spanish for "I died." Account of caves at Boma and Bangua, where no Indian remains were found, are given. At Savana no Indians

were discovered, while the skulls, etc., of the cave at Cape Maisi are probably Cuban (Spanish). A descriptive catalogue of the collections made occupies pages 222-226. The paper is illustrated with 11 plates and 6 text-figures (chiefly musical instruments).

LUCAYANS. In his paper on "The Indians of Cuba," Professor Culin mentions (p. 185) the story current among the English inhabitants of the Bahamas that "in the unexplored fastnesses of the island of Little Abaco wild Indians, survivors of the original Lucayans, are still living in primitive savagery." These Indians "never venture down to the plantations, and, as far as could be learned, had never been seen by any white man." On this island there are reported to exist several caves with human remains and one with a rock inscription. Some of these caves had been investigated by former Governor Blake. In the public library at Nassau are three Lucayan skulls and some stone carvings, — of these a small stone "idol" was exhibited at the Columbian Exposition at Chicago in 1893.

PORTO RICO. In his "Prehistoric Porto Rico," the Vice-Presidential Address before Section H, A. A. A. S., published in "Science" (n. s. xvi. 94-108), Dr. J. Walter Fewkes *résumés* our present knowledge of Porto Rican anthropology. We are informed (p. 96) that "there are many Boriquen words in the *patois* of the mountainous region, and the rugged valleys of Loquillo, the sierras on the eastern end of the island, called Yunque and Cacique mountains, still have a wealth of folk-lore, part Spanish, part Indian, with a mixture of African, which will reveal to the folk-lorist many instructive phases of the subject." Some of these tales have been published by Spinosa "in a short popular account." Moreover, "many of the mountains in this locality are regarded as enchanted, and about them cluster stories of St. John, the patron of the island, mixed with legends of old Indian caciques and their families." Loquillo, the last surviving cacique, furnished the subject of Tapia y Rivera's novel "El Ultimo Borencano." In this region (Loquillo) the old forms of hammocks linger together with primitive maize-mills, while "the old Carib canoe survives in the hollowed-out log of wood by which produce is drawn down the slippery mountain-sides." Some of the caves "contain many religious symbols, as rock etchings of gods and grotesque forms of idols cut out of stalactites, showing that they were used by the Indians as places of worship, refuge, or possibly for burial of the dead." Some of the modern buildings in the smaller towns "are of the rudest construction and practically the same as those which Oviedo described in Hayti, four centuries ago." The alleged resemblance to monkeys' heads of the figures on the rims of the old clay vessels Dr. Fewkes regards as "highly fanciful."

A rude sort of pictography was known to the ancient Porto Ricans, — "specimens of this work are found on the flat slabs of stone used in the inclosed dance plazas or on isolated boulders." Besides such, "in the caves on the island there still remain many excellent specimens of picture writing, some of the best of which are studied near Ciales and Aguas Buenas in the high mountains of the central region of the island." An article on Boriquen pictography by Krüg is about all that has appeared on this subject. Many of the figures seem to be "clan totem and other symbols." Arecibo, Mayaguez, and other town-names commemorate Indian caciques. The stone collars of the caciques, the stone "amulets," the *Boii* (priests), the *semis* (sacred stones) and the *semi*-cult, ancestor-worship, "mammi-form figures," masks, *areitos* (ceremonial ancestral dances), growth-goddess ceremony, religious and other dances, songs, *bato* (a ball game), are more or less briefly referred to. This preliminary account of Dr. Fewkes makes one eager to peruse the detailed report on his expedition which he is drawing up for the Bureau of American Ethnology. Porto Rico is to be a fertile field for research in many ways.

SOUTH AMERICA.

ARAUCANIAN. T. Guevara's "Historia de la civilizacion de la Araucania" is continued in the "Anales de la Universidad" (Santiago de Chile), vol. lix. (1901) pp. 461-507, 589-612, 645-672. These sections treat chiefly of the sixth rising and the events of 1815-1825. The relations of the Indians and the patriots of the revolution are discussed. The chief helper of the Chilian revolutionists was Juan Colipi, who died in 1850 from poison said to have been administered by another chief, his enemy. Pages 465-501 are taken up with the discussion of agriculture, commerce, material and social conditions, etc. — Dr. R. Lehmann-Nitsche's article on "La pretendida existencia actual del *gryptotherium*," in the "Revista del Museo de la Plata," vol. x. (1902) pp. 269-279, contains Araucanian legends and superstitions relating to the *Lutra felina* and the *Felis onca*. These are discussed in relation to the alleged existence of the *Gryptotherium* and the so-called *Neomylodon* in Patagonia. None of the names and descriptions of certain animals, — *yagnaio*, "water tiger," and *ad* (Dobritzshoffer) by the older writers, — and none of those — like *jemisch* (Ameghino), *hymché* (Tournouër), etc., of the most recent — suit the *Gryptotherium*, but rather the otter and the tiger. The legends recorded in this paper are "Historia del zorrovibora" (pp. 9, 10) and "Cuento del Indio con el tigre" (pp. 12, 13). The *Gryptotherium*, the author thinks, "has been extinct too long to be remembered either in the languages or in the legends of the Indians."

CALCHAQUI. In the "Anales del Museo Nacional de Buenos Aires," vol. viii. (1902) pp. 119-148, Dr. Juan B. Ambrosetti has a paper on "El Sepulchro de La Paya,"—a stone-built tomb discovered in the early part of 1902 within the ruins of an Indian fortification at Puerta de la Paya, near San José, in the department of Cachi. In this tomb were found objects of gold (among them a remarkable diadem), bronze (a fine axe with wooden handle, a semi-lunar knife, human face, etc.), bone (arrow-points), wood (probably counters, etc., used in games), pottery, etc. The symbolism of the pottery, etc., is considered on pages 140-146,—two series of 24 and 17 figures being reproduced. The tomb in question dates, according to Dr. Ambrosetti, from about the beginning of the period of the Spanish conquest, as is proved by the presence of the tooth of a horse. The other objects found, however, are all of indigenous origin. The civilization represented is that of the Calchaqui peoples who produced similar remains in northern Chile (Freirina), in Jujuy (as shown by identity of pottery and symbolism), in Calingasta, etc., (Draconian type of pottery). The "bird" symbol, which Dr. Quiroga considers to be the ostrich as symbolic of the rain-cloud, with the thunder-serpent, Dr. Ambrosetti looks upon as "the ornithomorphic representation of the deity Piguerao, brother of Catequil,"—these may be compared with the twins of Pueblo mythology. The zoöomorphic representation of Piguerao is the ostrich, that of Catequil the serpent,—they represent the thunder and lightning as precursors of rain. They are a sort of rain-making charm. The spiral, as thunder-symbol, and the cross, as rain-symbol, "form part of the most ancient radical signs of Calchaqui sacred writing."—From vols. liii.-liv. of the "Anales de la Sociedad Científica Argentina," the same author reprints (Buenos Aires, 1902, pp. 97, with 80 text-figures) his study of "Antigüedades Calchaquies," treating of archæological remains in the province of Jujuy. The topics treated are: History of the Indians of Jujuy (6-13), archæology (13-44),—mummies, stone idols, bronze objects (discs, pectoral, plates, chisel), votive tablets, domestic utensils, spindles, combs, hats, rope, clothing and personal ornaments,—weapons (44-54),—bows and arrows, boomerangs, stone hatchets, hand-weapons,—pottery (55-67), wooden cups (68-69), smaller bowls, etc. With ornamentation and symbolism (69-83), villages (83-85), tombs (85-88), the modern Calchaquis (88-93), the *chunchos* dance (93-97). The *chunchos* dance, now celebrated in honor of the Virgin or some saint, may have been originally a propitiatory dance for rain. They certainly have a number of features in common with the dances and like ceremonies of the Pueblo Indians of New Mexico and Arizona. The funeral practices noted on page 93 are of interest. Likewise the

practices at the beginning and end of a journey, marking llamas, etc. The Calchaquis of Jujuy are much mixed with Bolivian elements, and there is also considerable intermingling of customs, superstitions, etc.

GUAIKURU. In "Globus" (vol. lxxxi. 1902, pp. 1-7, 39-46, 69-78, 105-112), Dr. Theodor Koch publishes, under the title "Die Guaikurústämm," a detailed account of his observations among the Guaikurú Indians, particularly the Caduvei (Kadiuéo) and the Toba, with briefer notes on the Mocobi (Mokoví), Abipones, Payaguá, and Guachi (Guatschi). History, physical characteristics, mode of life and economic and social conditions, dress and ornament, weapons and utensils, industries and manufactures, social classes, festivals and games, sickness and death, religion, language, etc., are treated. On page 112 the equivalents in various Guaikurú dialects for head, chin, eye, forehead, mouth, lip, tooth, nose, knee, bone, day, water are given. Abundant bibliographical references are given, and there are a colored plate (ornamentation of vessels) and 27 text-figures. The observations recorded were made in the latter part of 1899 at Porto Martinho, Matto Grosso. The Caduvei now count little more than 100 men, women, and children, although in the beginning of the nineteenth century they numbered over 1500. The Guachi are quite extinct, and of the Abipones it is doubtful whether any individuals survive, — a few may still exist in the Province of Santa Fé. The Caduvei are village Indians with hunting-migration from May to October. They are monogamous, keep slaves, and have adopted from the whites cattle, horses, dogs, cats, and fowls. The men smoke, and the women chew tobacco, — the use of tobacco they probably learned from the whites. Teeth-filing prevails, but the modern Caduvei do not use the *pelele*. The Caduvei men and women have ceased to tattoo themselves, but body-painting is the chief part of their toilet, and, as their frequent baths wash the patterns off, a good deal of time is spent renewing them. The property-marks of these Indians, of which some specimens are given in the illustrations, are among the few things of that nature reported from the Indians of South America. The feather headdress formerly in use has practically disappeared. Firearms are gradually driving out of use the bow and arrow, while the old spears and clubs have disappeared. They are skilful canoe-men and paddle upright. The only native industry completely preserved is pottery-making, with great variety of form and ornamentation. On the occasion of marriage the groom's "totem" is carried in procession to his new house. With the Caduvei festivals coincide with plenitude of food. Fisticuffs are still common for sport. Religion with the Caduvei consists of ancestor-worship, spirit-cult, etc., — the ghosts of the dead

are much feared. Burials take place where the death occurred, — then after 10 or 12 days the remains are taken up, the bones cleaned and reinterred. The Toba are very fond of gambling games (tossing up sticks). With the Toba the shamans are of both sexes, and use the rattle called *tiguitté*. All deformed and weak children and helpless old people are killed, — the latter are buried alive. The living infant is also sometimes buried with its dead mother. The life beyond the grave is a somewhat improved form of that here. Christians are looked upon as evil spirits or shamans. The Mocobi and Toba together were said to number in the end of the eighteenth century some 14,000 souls; now there are but few small groups of the former left, — nothing like a *tribe*. Of the Payaguá, who, in the time of Azara, numbered 1000 souls, only some 40 or 50 individuals still survive. The language of the Payaguá, by reason of the earlier migrations of that people, has many foreign words, besides elements from Guavani and Spanish, but seems to belong in its essentials to the Guaicurú stock. The Guachi language is less certainly of Guaicurú affinities, although so considered by Dr. Koch. Altogether this study of the Guaicurú peoples is one of great value. — *Payaguá*. In the "Sitzungsberichte der Anthropologischen Gesellschaft in Wien" (1901, pp. 128, 129) Dr. Wilhelm Hein describes briefly, with two text-figures, "Eine Medicinpipe der Payaguá-Indianer," now in the Imperial Museum of Natural History in Vienna, having been received in 1880 from the Ambras collection, where it was credited to North America. Like the pipe described by von den Steinen from the same Indians (see this Journal, vol. xiv. p. 98), this specimen has also carved upon it more or less recognizable scenes from the Garden of Eden.

MASKOI (MACHICUY). In the "Mittheilungen der Anthropologischen Gesellschaft in Wien" (vol. xxxii. 1902, pp. 130-148) Dr. Theodor Koch writes of "Die Maskoi-Gruppe im Gran Chaco." By *Maskoi* the author means the so-called "Lengua" and immediately related tribes, — Aguirre in 1793 styles them indifferently *Machicuy* or *Mascoy*, and this old name Dr. Koch proposes to use to designate the group in preference to the unmeaning Spanish term *Lengua* "tongue"). The most important of the Maskoi tribes are the "Lengua," whose own name is said to be *Gekoinlahaa'k*. Besides general ethnographic and historical information this paper contains (pp. 141-148) comparative vocabularies of the Maskoi tribes: *Mascoy* (Machicuy), *Guaná*, *Lengua*, *Angaité*, and *Sanapaná*, chiefly from Boggiani and Bohls. — In the "Archivio per l' Antropologia e la Etnologia" (vol. xxxii. 1902, pp. 377-393) Domenica del Campana has an article "Sopra alcuni oggetti etnografici appartenenti o attribuiti ai Macicui esistenti nel Museo Nazionale di Antropologia di

Firenze." Among the objects (now in the National Anthropological Museum at Florence) described are: a wooden pipe with cock's head (?) and a wooden whistle from the Lengua; a collar of shell-plaques, a bowl pipe of heavy wood, two fire-sticks, and a fish-hook from the Angaité; also two bows and some bundles of arrows said to be from the Angaité. The article is accompanied by one plate (4 figs.) and 3 text-figures. — *Tapli and Tapihete*. In the same journal (pp. 283-289) the same writer publishes "Cenni su i Tapli ed i Tapihete." The Tapli and Tapihete inhabit the Izòzo country of the Gran Chaco, — the Tapli number at least 1500. Political organization, habits and customs, etc., are practically the same as those of the Chiriguani. The description of a masked ball on page 287 shows how Indian customs have been modified by contact with the whites. The author considers that the Tapli and Tapihete belong to the Chiriguan group of tribes. These notes are based chiefly on Ducci, Giannellini, Cardus, and Thonar.

PERU. In the "Revista del Museo de la Plata," vol. xi. (1902), pp. 29-33, Dr. Lehmann-Nitsche discusses briefly "Patologia en la alfarería peruana," — Peruvian pottery in human form representing pathological conditions of the body or some of its members. Certain of these pieces of pottery hardly represent mutilated criminals, as some have suggested, but rather individuals suffering from such diseases as the *uta* and the results of surgical treatment of them. The specimen figured in the text, exemplifies, the author thinks, an amputation.

A. F. C. and I. C. C.

NOTES AND QUERIES.

CAT BURIED WITH MISTRESS. The following extract from the "Worcester (Mass.) Evening Gazette" of November 6, 1902, deserves a place in these columns:—

"In the same coffin, lying at the feet of his beloved mistress, Mrs. Hor-tense B. Weaver, wife of Charles A. Weaver, a well-known insurance man, a large Maltese cat was buried in Jewett City, Conn., this afternoon. The funeral sermon over the remains of Mrs. Weaver and her pet was preached at the family residence, 423 Pleasant Street, at half-past eleven o'clock this morning, by Rev. Inman L. Willcox, pastor of the Park Church, and the casket containing both bodies was taken on the train to Jewett City this afternoon.

"Mrs. Weaver was thirty-four years old, and the cat had been a family pet for six years. His name was Tom, and he was a beautiful specimen of the ordinary native. When his mistress was taken suddenly ill, three weeks ago, Tom was constantly by her side, and his display of affection was remarkable. A few hours before her death Mrs. Weaver asked that the cat be placed in the same coffin with her, and her wishes were carried out.

"The cat was taken to the undertaking rooms yesterday and chloro-formed. The body was then embalmed and placed in the casket with Mrs. Weaver this morning. The strange sight occasioned a great deal of comment among the people who were at the funeral, but as the services were private, all those who were present declined to express an opinion.

"So far as can be learned this is the first time a cat has been buried in the same coffin with a human being in Worcester."

MAD-STONES. The literature of the mad-stone has recently been increased by a circular, a copy of which the editor owes to Dr. F. W. Hodge, of Washington, D. C., the editor of the "American Anthropologist." This circular, with its peculiar spelling of certain words, runs thus:—

"Mad-stone *vs.* Hydrophobia. Not as a Remedy, but a preventive, for the reason that it extracts from the wound made by the Dog or other animal afflicted with Rabies or Mad, the Virus deposit, which is contained in the Saliva or secretion of the animal's mouth. What is a Mad-stone? It is a compact of Vegetable and Mucus Matters, and formed by a freak of nature in the small or second stomach of a Hermaphrodite Deer, and so constructed with its innumerable cells that when applied to lacerated flesh, it adheres at once and every cell exercises a suction power, but does not absorb any substance except Virus; because the cells are too diminutive in size to take in even blood, which is too coarse and tough to gain entrance. The above explanation of the Mad-stone is given by T. M. Murphree, of Troy, Ala., who has two of these wonderful absorbants, and has been operating them more than ten years with unfailing success, having operated upon Fifty-Nine Patients who carried home with them the Virus extraction in a clear glass bottle to exhibit to their friends and relatives, and of course

went away rejoicing that they had been relieved of the cause which produces Hydrophobia, which means death. Testimonials can be furnished by the dozen if desired. The Mad-Stones are not for sale."

"FILIPINO." The next dictionary of "political Americanisms" will need to contain the word "Filipino," in the sense of "opponent of a regularly nominated candidate," — this with a variety of shades of meaning, none of them, apparently, as honorable as "mugwump," which applied to the "better element," whereas "Filipino" seems often to be applied to the "worst." This meaning of the word has arisen out of the amenities of party politics in the city of Boston, but "Filipino" has found currency also in the newspaper literature of several of the other large cities of the Commonwealth. The original twist of the word is due to the unfavorable opinion of the Filipinos held in certain quarters.

TAHITIAN MONTH NAMES, ETC. The Tahitian natives have borrowed the English names of the months of the year and modified them to suit the phonetic genius of their language. Many of them would hardly be recognized by us on first hearing or at first sight. The month names are: Janu-ari, Fepuari, Mati, Eperera, Me, Juni, Tiurai, Atele, Tetema, Atopa, Noema, Titema. According to Paul Huguenin (*Bull. d. la Soc. Neuchât. de Géogr.*, vol. xiv. 1902, p. 209), the Tahitians have also adopted a number of other English words such as: *Afa* (half), *puta* (book), *hamera* (hammer), *inila* (ink), *pani* (pan), *perofeta* (prophet), *tapati* (sabbath), *taine* (time), *taofe* (coffee), *taole* (doctor), *tapitana* (captain), *tavana* (governor), *tihota* (sugar), *titela* (tea-kettle), *tuata* (quarter), *Faraire* (Friday). Two consonants must never follow one another, which accounts for some of the changes loan-words undergo. In learning French the natives replaced the consonants *d, g, k, c, s, z* by *t*. Thus the children, who acquire French easily, have been heard to chant in unison during the recitation of the Lord's Prayer: "Préserve-nous de la sensation" (for tentation). The French word *président* becomes *peretiteni*, and *république* changes to *repupilita*; *France* becomes *Farani*.

THE "FIRE-WALK" IN TAHITI. Professor S. P. Langley's valuable and interesting account of "The Fire-Walk Ceremony in Tahiti," which appeared in "Nature" (London) for Aug. 22, 1901, has been reprinted (with three plates) in the "Report of the Smithsonian Institution" for 1901, pp. 539-544.

EXCISION OF UVULA. In his brief account of the Somali (*Russk. Antr. Zhur., Moskva, 1901*) Perfilief notes the prevalence among this African people of the curious custom of removing the uvula, ostensibly as a prophylactic against diseases of the throat, etc.

ORIGIN OF AGRICULTURE. In a communication to the "Société d'Anthropologie de Bruxelles" (*Bull. et Mém. vol. xviii. 1899-1900, p. xxi.*), M.

Goblet d'Alviella maintained that man discovered that the plant came from the seeds, as a result of his placing seeds, along with other foods, in the tombs of the dead, and observing the subsequent growth. Later on he sacrificed victims to propitiate the fecundative powers of the earth.

ARAB LYING. The following characterization of the Arab *penchant* for not telling the truth is from a paper by Dr. G. Saint-Paul on the Tunisians (Bull. et Mém. Soc. d'Anthr. de Paris, 1902, v^e s. vol. iii. p. 297): "Arab lying is exasperating. It is absurd and victorious. It triumphs easily over the critical sense and the habit of scientific reasoning. It is sometimes childish. Your native servants will never be taken unawares. You forbid one of them to smoke in your dining-room and you surprise him there with a cigarette in his mouth. 'You were smoking.' 'No.' 'I saw you.' 'Impossible.' 'You had a cigarette in your mouth; you are hiding it in your hand; there it is!' 'Then God put it in my hand.' . . . The native denies always. Taken red-handed he denies. Beneath blows he denies. Pain is sometimes powerless to make him confess, even at the point of death. This obstinacy is due in part to the high idea he has of his dignity; his pride forbids him a confession, because the avowal of his lying is infinitely humiliating in his eyes. The fear of 'losing face' is all powerful in him. To recognize a fault is more shameful than to have committed it. Hence the peculiar obstinacy of the native in denying, even when it would be to his interest to confess, an obstinacy not manifested in other ways.

"If the Arab confesses, it will be without witnesses. If you beat him, he will ask as a favor that no one see his punishment. The threat of a reprimand in public is very effective with young natives who are not vicious, and whom acquaintance with Europeans or Mussulmans of a loose sort has not deprived of their original characters."

But every one knows how hard it is for civilization, even in the Aryan peoples, to inculcate an absolute regard for truth. All races of man have those who believe that "smartness" consists in not being caught.

RUTHENIAN PROVERBS. The first part of Dr. Ivan Franko's "Galitch'ko-rus'ko narodni pripovidki," a collection of Galician Ruthenian proverbs, appears as vol. x. (Lwow, 1901, viii+200 pp.) of the "Etnographistchnii Zbirnik." It contains entries under Abi-Vidati, the largest number (385) relating to Bog (God). The author estimates that the whole collection will make three or four volumes, each containing about three such parts as the one just published. The collection will include all Gallician Ruthenian proverbs hitherto published, besides many others collected orally by the author himself and various other individuals. Place of collection and name of collector are added to each proverb, where these are known. Explanations are given wherever deemed necessary, and references made to such folk-ideas, customs, beliefs, legends, etc., as may have had to do with the origin of the proverbs. Analogical proverbs in other languages are generally indicated. Wherever possible the dialect form is recorded and variants indicated. In the preface a bibliography (pp. ii-viii) of proverb-

collections is given. Dr. Franko's work will be a most valuable contribution to paremiology.

MICKIEWICZ AND FOLK-LITERATURE. At the International Folk-Lore Congress held at Paris in 1900, Dr. V. Bugiel read a paper (Congrès Int. d. Trad. Pop., Paris, 1902, pp. 92-107) on "Mickiewicz et la littérature populaire," a contribution to the study of the influence of oral upon written literature. Mickiewicz (1798-1855) was born in a Lithuanian hamlet, where three ethnologic elements met, — Poles, White Russians, and Lithuanians, — each speaking their own tongue and exerting an influence after their kind. His family belonged to the Polish "petite noblesse," who, like the peasant, are but *folk*. "His childhood," we are told, "was so imbued with folk-elements that he never escaped from their influence." In her "Souvenirs," the poet's daughter, Mrs. Gorecka, describes an old servant of his parents named Blaise, who every evening told the children most fantastic tales, and when he became tired, Gasiewska, the old nurse, drew on her inexhaustible fund of tales, songs, and legends. No wonder, then, that when, in 1833, Zaleski published one of the first collections of Polish folk-songs, Mickiewicz declared that he had heard and learned them all by heart at home. These folk-songs made a deep impression upon him, as can be seen from his poem, *Conrad Wallenrod* (1828). Among the friends of his youth was Czeczott, who afterwards published a volume of folk-songs, and at the University of Wilna he came into contact with the celebrated Joachim Lelewel, one of the first Polish folk-lorists. His first volume of poems, *Ballady i romanse* (1822), is "based almost entirely upon subjects borrowed from folk-literature." Another important work, dramatic in form, *Dziady* ("Forefathers"), has for its framework the folk-ceremonies in honor of the dead, — a custom now moribund, but in full flourish in the poet's youth. The second part of this poem contains in six hundred lines a faithful description of a folk-ceremony, such as one meets nowhere else except in Chevtchenko or Mistral. Of his tales and stories in verse *Golono strzyżono* and *Zona uparta* are founded upon Polish folk-anecdotes. His masterpiece, the epic *Pan Tadeusz* ("Master Thaddeus"), published in 1834, — an English translation appeared in 1886, — has a particular flavor from the flowers of folk-literature with which it abounds. The account of the animal state was not coined out of hand by the poet, but belongs to folk-literature. In his course of lectures at the Collège de France, 1844-1848, on Slavonic literature, Mickiewicz treated of Servian folk-poetry, and in his conversations, as reported by his son Ladislas, occur several passages which prove that he possessed some excellent ideas upon the general subject of folk-tales. He was no partisan of the theory current in his day that such tales had exclusively a prehistoric origin, but saw clearly that they might and did arise everywhere and in all ages.

It is evident that the great Polish poet was much indebted to folk-literature for the inspiration and the content of his works. This is but one more brilliant proof of the rôle which the mind of the people plays in the genius of the individual.

A. F. C.

LOCAL MEETINGS AND OTHER NOTICES.

CINCINNATI BRANCH OF AMERICAN FOLK-LORE SOCIETY. — The Cincinnati Branch of the American Folk-Lore Society has adopted the following interesting and comprehensive programme for 1902-1903: October 15. Folk-Lore of Halloween, Mrs. George B. Nichols. Hostesses: Mesdames Wiltsee and Early. — November 19. Folk-Lore of China, Mrs. Dr. J. D. Buck. Hostesses: Misses Bechtel and Temple. — December 17. Folk-Lore of the Stork, Mr. William Hubbell Fisher (illustrated). Meeting at the Natural History Rooms. — January 21. Annual Meeting. The Prophet Elijah in Folk-Lore, Rev. Dr. David Philipson. — February 18. The Philosophy of Folk-Lore, Dr. C. D. Crank. Hostesses: Mesdames Crank and Marsh-Youmans. — March 18. Indian Folk-Lore and Moqui Snake Dance, Mr. Henry G. Ellard. Hostesses: Mesdames Buck and A. D. McLeod. — April 5. Additional Scottish Folk-Lore, Mr. A. D. McLeod. Hostesses: Mrs. and Miss Dickore. — May 20. Legends from Sunny Climes, Mrs. Jennie S. Early; May Day in Germany, Miss Marie Dickore. Meeting at residence of hostess, Mrs. H. Thane Miller, Lenox Place, Avondale. Meetings not otherwise designated will be held at Woman's Club rooms.

CONGRESS OF AMERICANISTS. — The Thirteenth Session of the Congrès International des Americanists was held, by invitation, at the American Museum of Natural History, New York, October 20-25, 1902. The preparations for the meeting were under the charge of a committee of forty members, with Morris K. Jesup as President, the Duc de Loubat as Vice-President, M. H. Saville as General Secretary, and Harlan I. Smith as Treasurer. Of this committee Major J. W. Powell and Dr. Thomas Wilson, to the grief of their colleagues, were removed by death before the Congress assembled. The official delegates to the Congress represented thirteen governments, nine museums, twenty-nine learned and scientific societies, and eighteen universities. There were also other distinguished men and women present. The subjects in which the Congress is interested, and to which its members and adherents devote themselves, are: 1. The native races of America, their origin, distribution, history, physical characteristics, languages, inventions, customs, and religions. 2. The history of the early contact between America and the Old World.

The officers, elected on Monday, were as follows: President, Morris K. Jesup (president American Museum of Natural History). Honorary President, Duc de Loubat (correspondent of the Institut de France). Vice-Presidents, Juan B. Ambrosetti (Argentine Republic); Alfredo Chavero (Mexico); Léon Lejéal (France); Karl von den Steinen (Germany); Hjalmar Stolpe (Sweden); F. W. Putnam (United States). General Secretary, M. H. Saville (American Museum of Natural History). Treasurer, Harlan I. Smith (American Museum of Natural History). These officers, together with the delegates from the various governments, institutions of learning,

scientific and historical societies, etc., formed the Bureau and Council of the Congress.

Some ninety-five papers, varying in length and importance from mere notes to elaborate monographs, were laid before the Congress, and, necessarily, not all of them could be read and discussed in the brief term of the meeting, although sessions were held daily from 10.30 A. M. to 1 P. M. and from 2 to 5 P. M. as a rule.

The papers of a folk-lore nature entered on the programme were : —

BOGORAS, W. : The Folk-Lore of N. E. Siberia as compared with that of N. W. America. A valuable and interesting paper to be published in full in the "American Anthropologist."

CHAVERO, A. : Los signos de los dias en el calendario de Palemké. Presented to the Congress in printed form.

CULIN, S. : The Ethnic Significance of Games in Reference to New and Old World Cultures. Read by title in absence of author.

DORSEY, G. A. : A Wichita Creation Myth. Read by title. To be printed in the Journal of American Folk-Lore.

DORSEY, G. A. : Pawnee Star Cult. Presented as an Addendum to Miss Fletcher's Paper.

DU BOIS, C. G. : Early Art of the Mission Indians of Southern California.

FARWELL, A. : American Indian Music (Ethnic and Artistic Significance), with Illustrations upon the Pianoforte. See "Science," n. s., vol. xvi. 1902, p. 895.

FEWKES, J. WALTER : The Hopi Earth Mother. Read by title in absence of author.

FLETCHER, A. C. : A Pawnee Star Cult. This excellent paper will probably be published shortly.

GRINNELL, G. B. : The Social Organization of the Cheyennes.

HAGAR, S. : Cuzco, the Celestial City. Read by title.

HEWITT, J. F. : The History of the Sun God in India, Persia, and Mexico, his Annual Death and Resurrection, and his Impenetrable Armor. Read by title.

HOLLAND, W. J. : The Petroglyphs at Smith's Ferry, Pa.

LEHMANN, W. : Tamoanchan and other Designations of the West, and their Relations to the Earth in Mexican Etymology. Read by title.

LEÓN, N. : Datos referentes a una especie nueva de escritura geroglífica en México.

LUMHOLTZ, C. : Conventionalism in Designs of the Huichols of Mexico. Read by title in absence of author.

MATTHEWS, W. : Probable Myths of Parturition. Read by title in absence of author.

MCGEE, W. J. : Some Fundamental Factors in Social Organization.

MCGUIRE, J. D. : Anthropology in Early American Writings.

MORSE, E. S. : No Evidences of Chinese Contact in Central America. Read by title.

NUTTALL, Z. : A Penitential Rite of the Ancient Mexicans (Ear-Piercing).

NUTTALL, Z. : A Suggestion to Maya Scholars (classifying numeral suffixes).

NUTTALL, Z. : The Ancient Mexican Name of a Constellation according to two Different Authors.

VAN PANHUYS, J. L. : On the Origin and Meaning of the Name *Catskill*.

VAN PANHUYS, J. L. : On the Ornamentation in Use by Savage Tribes in Dutch Guiana, and its meaning.

VAN PANHUYS, J. L. : Carib Words in Dutch.

VAN PANHUYS, J. L. : Ways of Paying in the New Netherlands, Dutch Guiana, etc. These papers were all brief.

PEET, S. D. : The various Symbols common in the East, which are found in America. Read by title.

PEPPER, G. H. : Notes on the Art of the Pueblo Bonito, New Mexico.

RINK, S. : A Comparative Study of Two Indian and Eskimo Legends. Read by title.

ROSA (DE LA), G. : Notes on the Peculiar Language of the Chimu of the Peruvian Coast and on some Traces of the Use of Hieroglyphic Writing by this Civilized People.

SAVILLE, M. H. : The Cruciform Structures at Mitla.

SELER, E. : The Pictorial and Hieroglyphic Writing of Mexico and Central America.

SELER, E. : Ancient Mexican Religious Poetry.

SWANTON, J. : The Social Organization of the Haidas. Read by title.

THOMPSON, E. H. : Mural Paintings of Yucatan.

THOMPSON, E. H. : Phonographic Reproductions of Maya Songs (Sun Dance) and Conversation.

TOZZEH, A. M. : A Navajo Sand-Picture of the Rain-Gods and the Attendant Ceremony.

WISSLER, C. : Symbolism of the Dakotas. Read by title.

The Congress, both from a scientific and a social point of view, was a very successful event, and Mr. Morris K. Jesup in particular, together with the Duc de Loubat, are to be congratulated on the results of their devotion to the cause of science as evidenced by the support they have given to American anthropological and archæological research. The special vote of appreciation of the work of the Jesup North Pacific Expedition was well deserved. The social events of the session, besides dinners by Mr. Jesup and the Duc de Loubat, included a pleasant lunch at Columbia University. The provision of a daily lunch at 1 P. M. in the Museum was much appreciated by all concerned.

The next meeting of the Congress will be at Stuttgart in 1904. As committee of preparation the following were elected: Count Linden (Chief Chamberlain to the King of Wurtemberg and head of the Ethnological Museum at Stuttgart), Dr. von den Steinen, and Professor Selser. As a committee to edit the proceedings of the New York Congress for publication, Professor Putnam (chairman), Dr. Saville, and Dr. Boas were appointed.

A special effort will be made to get the South American countries interested in the Congress of 1904.

The delegate of the American Folk-Lore Society to the New York Congress was the Secretary, W. W. Newell. The editor of the Journal attended as the representative of Clark University. Taking the meeting all together, much good is expected to result from it to all branches of anthropological science. A rather full account of the proceedings of the Congress by Dr. A. F. Chamberlain has appeared in "Science" (N. Y.) for December 5, 1902, pages 884-899.

A. F. C.

BIBLIOGRAPHICAL NOTES.

BOOKS.

PSYCHOLOGIE DER NATURVÖLKER. Entwicklungs-psychologische Charakteristik des Naturmenschen in intellektueller, ästhetischer, ethischer und religiöser Beziehung. Eine natürliche Schöpfungsgeschichte menschlichen Vorstellens, Wollens und Glaubens. Von Dr. FRITZ SCHULTZE. Leipzig: Verlag von Veit & Comp. 1900. Pp. xii, + 392.

The three "books" into which this volume is divided treat, respectively, of the Thought (pp. 18-138), Will (pp. 139-210), and Religion (pp. 211-359) of Primitive Man. The Introduction (pp. 1-17) deals with the cultural and psychological classification of the races of mankind (Dr. Schultze adopts the arrangement given by Sutherland in his recent work on "The Origin and Growth of the Moral Instinct"), and an Appendix (pp. 360-392) treats of Ethics from the evolutionary point of view. In the section on "Thought" the author discusses: Senses, Ideas, Counting, Language, Art (painting and plastic art, music, technique); under "Will" are included: Instincts, Emotions, Sex-Phenomena; the book on "Religion" treats of: Fetishism, Animism, Adoration of the heavenly bodies. Among the general conclusions of the author are the following: Primitive man is a *sense-man*, not a *thought-man*; one of the ideals of primitive man is idleness; the resemblance of primitive man to the child is rather *childish* than *childlike*. It is evident that the author has not laid under contribution the rich additions to the literature of savage and barbarous life and action made by recent American and English investigators. This is clear if one compares Dr. Schultze's estimate of the mind, instincts, and passions of primitive man with Dr. Boas's statements regarding the same in his address before Section H of the American Association for the Advancement of Science in 1894. Nor are the sections on counting and language up to date. Concerning the origin of the belief in a spirit-world the author (contrary to Koch, whose treatise on "Animism" has been reviewed in this Journal, vol. xiii. p. 302) ascribes it to consideration of death. In spite of its compact character, the section on Religion contains much of interest to the folk-lorist. Dr. Schultze seeks to trace certain stages of development in the mythological ideas of primitive man, which are interesting, if hazardous and doubtful. Some of these are as follows:—

IDEA OF SOUL.

1. Pulse and breath.
2. Heart and breath.
3. Blood and breath.
4. Breath alone.

ADORATION OF MOON AND SUN.

1. Moon-man, Sun-thing.
2. Moon-man, Sun-woman.
3. Moon-woman, Sun-woman.
4. Moon-man, Sun-man.
5. Moon-woman, Sun-man.

ADORATION OF SKY.

1. Night-Sky = Man. Earth = Woman.
2. Night-Sky = Man. Day-Sky = Woman.
3. Night-Sky = Man. Day-Sky = Man.
4. Sky (all) = Woman and Mother of Sun-God.
5. Sky (all) = Man, Allfather, Allmaker, Allruler.

Folk-lorists will be interested in the manner in which an evolutionist philosopher comes to such conclusions. On the whole, Dr. Schultze's book is a suggestive one, and its value would have been increased by an index.

Alex. F. Chamberlain.

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ALEXANDER FRANCIS CHAMBERLAIN

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